

DOWN BEAT

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Jim Crow In L.A. Local 47 To Face Legal Showdown

By CHARLES EMGE

Hollywood—Some of those who were shocked to discover that the AFM condones racial discrimination in Miami (*Down Beat*, Sept. 23) will be equally shocked to discover that it is practiced by Local 47 right here in supposedly enlightened Los Angeles. Although the local has no written statute barring Negroes from membership, an application from a known Negro will not be accepted.

The AFM maintains a subsidiary, "Jim Crow" local here—the Musicians Protective Union, Colored, AFM Local 767.

Anti-Discrimination Bill

But Local 47's segregation policy, and that of other labor organizations here, will be in the spotlight when public hearings get underway this month on a city ordinance to be introduced by Councilman Edward Royball which will "prohibit discrimination in employment because of race, color, religion . . . by employers, labor organizations . . . and others."

Councilman Royball told *Down Beat* he was aware of the Local 47 situation and that his bill was very definitely aimed at the musicians union as well as other labor organizations.

Restrictions

Although some Local 47 officials will not admit it and some probably do not have sufficient perception to be aware of it, the existing Jim Crow setup has the effect of restricting Negroes from the upper bracket—more remunerative jobs in studios and radio.

Negro musicians get a little casual employment from time to time in those fields, but only one Local 767 member, Lee Young, ever held a job in film studio staff orchestra. He was dropped from the Columbia staff group a year ago.

No Regular Jobs

No Negro musician ever has been engaged for a regular spot on a major network radio show emanating in Hollywood.

One of the most interesting cases was that of Barney Bigard, the former Ellington star, who tried to join Local 47 some years ago in order to accept a radio offer. Barney was turned down cold, told to apply to Local 767. Theoretically, Barney was eligible for the job, but after the turnaround the orchestra manager decided it wasn't safe to stick his neck out by engaging Barney.

Ex-Krupa Men Fined

Detroit—The three former Gene Krupa sidemen arrested here in July for possession of narcotics were sentenced in September to two years probation and fined. Ralph Blaze and John Bellow were each fined \$1,000, while Herb Randal got a \$500 rap.

No Mo. Waltz

New York—The Missouri Waltz, recently adopted by the Missouri legislature as the official state song, gets no vote from Margaret Truman. She has announced that it definitely won't be in her repertoire during her 25-city concert tour this fall. "I don't care if I never hear it again," she said. "It was greatly overworked at every whistle stop during the campaign last fall."

Okay, Laugh!



(Acme photo)

Los Angeles—Dean Martin, singing member of the comedy team of Martin and Jerry Lewis, grins while Jeanne Bieggers fills out her part of their marriage license application. They were wed at the home of night club owner Herman Hoover in Beverly Hills.

The Horn Set To Reorganize Band

Hollywood—Harry James, who has been vacationing since his Casino Gardens stand which ended July 9, will reorganize early in November and, after a week of one-ninters, will open at the Palladium Nov. 22.

Only changes in band, instrumentally, will be dropping of guitars. Brass will remain at eight (plus James' trumpet) and saxes at five. Vocal contingent will be one boy and one girl singer, unsighted at writing.

'Word' Winners To Be Named In Next Issue

Chicago—As Stan Kenton noted on his list of selections in *Down Beat's* "What's the Word" contest, "What a wild collection of words!" As this issue of the *Beat* went to press, only two of the four judges had completed their study of the mass of words submitted and prepared their lists of the most acceptable 26 terms.

Following receipt of lists from the other two judges, it still would be necessary to check each of the four lists against each other and compile the final master list on a point system. So it was quite impossible to determine the final winners in time for announcement in this issue.

The names definitely will be published, however, in the Nov. 4 issue of *Down Beat*, which will go on sale Oct. 21.

Donahue, Rey Drop Bands For Combos

New York—Both Sam Donahue and Alvino Rey have given up their big bands to head small combos.

Sam, who has had a big crew for the four years he has been out of the navy, has cut down to six pieces: Gene Rowland, trumpet; Leon Cox, trombone; Sam on tenor and trumpet; Phil Leshin, bass; Ray Rossi, piano, and Harold Hahn, drums. Ginny Blue is doing the vocals. Combo currently is on their break-in date at the Stage Door, Milwaukee.

Rey, with 10 years of big band baton waving behind him, is using eight pieces. Group is billed as Alvino Rey and his Blue Reys. They're currently at the Hollenden hotel, Cleveland.

Marion Morgan Gets A Manager



Hollywood—Former Harry James band chirp Marion Morgan is now doing a single under the guidance of movie star Joan Crawford, who is masterminding Marion's big push. Marion, shown above with Miss Crawford and actor Zachary Scott, also has the slight aid of GAC and a new Decca record contract. The singer was filling in for a week at Ciro's here when the photo was taken, before opening at the 365 club in San Francisco.

AGVA Gets Help In Petrillo Hassel

By JOHN S. WILSON

New York—James C. Petrillo's September edict that AFM members who also belong to the American Guild of Variety Artists must drop their AGVA affiliation immediately brought prompt support for AGVA from its parent group, the Associated Actors and Artists of America. And it also brought the spread of reports that Petrillo was using his attack on dual membership as an opening wedge to get into the television field.

The Four A's termed Petrillo's pronouncement a "tyrannical ultimatum" and a "threat to take over actors." It pledged the full power of the performers union in support of AGVA.

Ready to Mediate

"The Four A's will not be intimidated or coerced by Petrillo," said Paul Dulzell, president of the Four A's. "It is always ready to follow the pattern of American labor and sit down with Petrillo to discuss any problems that may arise."

"Traditionally, actors always have gotten along well with musicians, and if Mr. Petrillo wants to start a fight which will involve the entire entertainment field, he can have it by taking action against any of the branches of the Four A's. An attack upon any branch will be considered an attack on all of us."

Threatened to Pull

Petrillo had threatened to pull musicians out of any spot using AFM members who did not give up AGVA membership. The Four A's encompasses, in addition to AGVA, Actors Equity, AFRA, AGMA, Chorus Equity, Screen Actors guild, Screen Extras guild, Hebrew Actors guild, Italian Actors guild, and Brother Artists association, a burlesque group.

In reply to the Four A's stand on AGVA, Petrillo said, "I am surprised to find the other organizations in the Four A's backing up this group. We shall act in due time."

Insiders were of the opinion that part of the Four A's solid support for AGVA came from a fear that if he could move in on AGVA it would just be a preliminary to moving in on other groups in the Four A's. Petrillo's initial interest, they feel, is to get a foothold in the television field.

On a Spot

Meanwhile, performers who are members of both AGVA and AFM discover they are on a spot. They find agents are refusing to book them for fear that if they play a date as an AFM member, the AGVA acts on the bill with them may be pulled out. And if they go in as AGVA members the musicians on the show may be pulled.

In an effort to clear up the resultant confusion, the Four A's is planning legal action in a federal court which would enjoin Petrillo from pulling out any musicians for jurisdictional reasons until the matter has been thrashed out in the courts.

Decca Will Form Top House Band

New York—Following Victor's attempt to build a new band name in Ralph Flanagan on its Bluebird label, Decca has announced that it is interested in trying to work up a similar pitch.

Band to be promoted by Decca has not yet been selected, but Dave Kapp, Decca's a. and r. head, says it won't be anybody who has been before the public for any length of time. He's looking for a definite musical style and a personality new to the band business. Band would be a studio crew, working only on records.

Mooney 4 Busy Again

New York—The Joe Mooney quartet, inactive since last spring, went back into action at the end of September at the London Chop House, Detroit.

802 Tries To Get Around Standby Ban

New York—in a move to get around the outlawing of standby bands by the Taft-Hartley act, AFM local 802 has told local film houses which use stage shows they must use a pit band of 802 men at all times.

Gimmick is that no mention is made of travelling bands or standbys, but the inference is that if a theater wants to play a non-802 crew, meanwhile not using the house 802ers, the 802 men in effect become standbys. Theaters dropped the standby setup in August, 1947, following passage of Taft-Hartley, claiming use of standbys was illegal featherbedding.

Although the matter may have to go through a legal fight, Broadway theaters are not taking any chances. Woody Herman and the King Cole combo, scheduled to open Oct. 19 at the Paramount, have been cancelled as a result of the edit.

The Capitol has a little time to consider what to do, since it is using Emil Coleman's band, an 802 outfit. Strand, which returned to stage shows in September with Xavier Cugat, also has an out, since it is currently using a tabloid version of *High Button Shoes*, with more shortened versions of musical comedies probably due to follow. Roxy hasn't used travelling bands for quite a while and the Music Hall never does.

Frisco Saxist Dies Of Drug Overdose

San Francisco—Herbie Caro, 22, local tenor and baritone sax man, died here Sept. 18 from an overdose of heroin.

He was found dazed on the sidewalk at 4 a.m. in front of Jackson's Nook, a Fillmore district all-night club. Musicians took Caro to a hospital, where he died five hours later.

Police later raided the Nook and arrested 42 persons.

Caro led a well-known combo called the Owls, featured on *Fenton* records.

Spot Removal

New York—Herb Kenny, one of the Ink Spots, will leave the group in November to head a unit of his own. Kenny is a brother of Bill Kenny, lead tenor of the Spots.

JATP Celebs On The Cover

A special design by David Stone Martin, artist who creates many record album covers, decorates the *Beat's* cover this issue. It includes photos of Norman Granz and three of his stars from his touring *Jazz at the Philharmonic* concert unit—Ella Fitzgerald, Flip Phillips, and Coleman Hawkins. Just before the unit opened at Carnegie Hall last month, Buddy Rich joined for the tour, giving up plans temporarily to build his own dance band again.

Accidental 'Lucky Sun' Puts Frankie Laine Up At The Top Once More

New York—Frank Dailey kicked off his new weekend name policy at the Meadowbrook with three days of the best business the big New Jersey barn has seen in a couple of years. Reason was Dailey's opening headliner, Frankie Laine. Frankie came in just when his record of *Lucky Old Sun* was beginning to build and packed the spot to the rafters.

Once the customers got there, Frankie gave them their money's worth. He punched across three half-hour shows each night in typical Laine style. High spot of each show, of course, was *Sun*, a real hackle raiser as done by Laine in person. Rest of his numbers were all favorite standards which he has recorded.

Hurdled the Hurdle

Acoustics at the huge Meadowbrook are none too good for a singer, but Frankie's showmanship easily overcame the bouncing echoes and kept the customers in an uproar. He had to beg off at the end of each show.

Frankie, who had a tougher time making the big time than any singer around today, is really up on top now so far as providing entertainment is concerned, and the success of *Sun* ought to clinch his position there. Backed by accompanist-arranger Carl Fischer, drummer Morey Feld, and the house band, he milks it for a terrific impact.

Same Old Story

Story behind Frankie's waxing of *Sun* is one that has been repeated many times on smash hits: it almost wasn't made. Last June Frankie was set to cut 16 sides before he started out on his current tour. They started out with about 25 possibilities, soon whittled down to 15. After the 15 had been sliced, problem of what to do on the 16th side was faced.

Mitch Miller, Mercury's a. and r. head, had sent *Sun* to Frankie, told him he thought it was a combination of *Old Man River* and *Black and Blue*. Frankie figured this would be a pretty weird combination but, with one side still to go, he and Fisher started fooling around with it.

Tried Everything

They tried it as a slow ballad, as a rhythm number, as a jump number. Nothing sounded right. After a couple of hours of this, Frankie said forget it, try something else. But Fischer said he wanted to work on it a little more. Frankie said okay, and curled up to take a nap.

A little while later, Fischer woke him up. "I've got it," Fischer said. Coming out of his dream world, Frankie didn't know what he was talking about for a couple of minutes. He had forgotten all about it.

Said He'd Quit

When Frankie heard Fischer's idea, he was enthusiastic about it. To carry the idea out, Frankie

Louis Group Tours Europe

New York—Louis Armstrong and his all-star combo flew to Europe at the end of September for a tour which will keep him overseas for a couple of months. Group opened in Oslo on Oct. 3, with dates scheduled to follow in Holland, Belgium, Switzerland, and Italy. Trek will wind up with a series of concerts in England.

Going with Louis were Earl Hines, piano; Jack Teagarden, trombone; Barney Bigard, clarinet; Cozy Cole, drums; Arvell Shaw, bass, and Velma Middleton, vocals. Deal involved a \$50,000 minimum guarantee, with half of it deposited in an American bank.

Down Beat covers the music news from coast to coast.

Jazz Fan Dies



New York—The late Nick Rongetti's Duchess Astrid of Winnecock, dog the cats all knew, died in the Village Sept. 2. For the last 12 years the old gal had been official greeter at Nick's bistro. Duchess ribbons occupy a conspicuous spot on the club's wall, surrounded by photos of many of the jazz musicians who were her friends. During 1938 and '39 she won 19 prizes.

New Orleans 8-Concert Jazz Festival Musical And Financial Success

New Orleans—The August Jazz festival, staged by the New Orleans Jazz club and spotlighting the top two-beat jazz outfits in town, proved to be a profitable promotion for everyone but the Jazz club. Jazz itself profited by holding the musical limelight for the first time in many years.

And the management of the Summer Pop concerts was pulled out of a financial hole by the rental of its outdoor plant and a lion's share of the profits, while the bands were boosted by the publicity.

Profit and Loss

Also, a smart operator, the erstwhile paid manager of the Jazz festival, pocketed a healthy wad of green by promoting an encore concert that outdrew any of the others nearly two to one. But the Jazz club netted about \$100 for its troubles.

All the different schools of New Orleans jazz were heard in the eight concert series, each concert being given over to one band. Traditional New Orleans music was blown by Oscar (Papa) Celestin's Tuxedo Jazz band and George Lewis' Ragtime Jazz band; Dixieland was offered by Sharkey Bonano's Kings of Dixieland and Leon Prima's combo; radio jazz

and 'Cajun' tunes were the contributions of Pinky Vidacovich and his studio band, and funny hat jazz was the forte of the zany Phil Zito International City Jazz band.

Everyone Satisfied

Musically, everyone was satisfied by at least one of the outdoor bashes. Celestin and his boys proved that the old jazzmen could still blow with the younger fellows. Most noteworthy were the vocal offerings of Papa and pianist Octave Crosby, Bill Matthews' staccato-styled tromboning, and the fine drumming of Black Harry Goldston.

George Lewis' new band had his crowd doing flips as he revived old, seldom-heard marches, spirituels, and rags with a drive not often heard today. It was the largest band of them all, eight pieces: Elmer Talbert and Kid Howard, trumpets; Jim Robinson, trombone; Lawrence Marrero, banjo; Slow Drag Pavageau, bass; Charley Hamilton, piano; Joe Watkins, drums, and Lewis, clarinet.

Carefree Sharkey

Sharkey was his usual carefree self at the concerts and his veteran crew went through its paces as if they'd been through this sort of thing many times. And they have. Raymond Burke subbed for the ill Lester Bouchon, and it was his clarinetting, especially in the lower register, that provided the high spots.

Zito's crew was a curious combination of young hornmen backed by a veteran rhythm section. George Girard, trumpet; Peter Fountain, clarinet, and Joe Roth, trombone, all are young, eager, and very promising Dixielanders. They furnished all the clowning, doing not-so-subtle takeoffs on Sharkey's routines.

Jazz disc jocks Roger Wolfe of WDSU and Ed Hart of WTPS split the emcee chores.

—Nick Gagliano

Wilson's Age Of Innocents

By JOHN S. WILSON

New York—This fall Guy Lombardo is celebrating his 25th year in the music business, his 20th year at the Roosevelt grill, and his 15th year with Decca records. Faced with this impressive record of longevity, *Down Beat*, which has

tried to dismiss Lombardo over the years with snooty cracks, might as well come clean, wipe that snide smile off its face, and admit that it harbors on its staff a Lombardo fan of 20 years standing. Me.

As a result of this confession, I probably will be forced to turn in my fig at Condon's, give my checked goatee back to Bop City,

wrote some words for a release and the melody after the release was changed slightly. After he heard the playback, Frankie announced that if the platter didn't go over, he'd quit. Today he admits that, enthusiastic as he was at the time, he hadn't figured on it being as big as it has turned out. By the end of its first three weeks on the market, Mercury had shipped out half a million copies of it.

Although the debut of Dailey's weekend name policy was a terrific success, Laine's date is no real indication of how the policy is going to go. Talent as hot as he is now just isn't available week after week. Patti Page was the headliner the following weekend with Vic Damone and Red Ingle due later.

—wil

Mercury Rising

New York—Mercury records hit such hot pay dirt with Frankie Laine's *Lucky Old Sun* and Vic Damone's *You're Breaking My Heart* that they had to make a deal with Victor to press 100,000 sides for them. Mercury's facilities couldn't keep up with the demand.

Since we have gone this far, we might as well point out to the readers of this hip-happy sheet that there was a day when Lombardo addiction was not considered a sign of aging arteries. Today's adolescents are doubtless smugly convinced that the Royal Canadians have always appealed to the haunch and paunch type but never to the howl type. And there they would be wrong.

True, there probably is no historical footnote stating that Lombardo ever set off a real, first class Paramount stampede. But that was merely because the Great Era of Lombardo occurred before the Paramount stampede had been invented.

When the sweetest music this side of heaven first came out of the west, the adolescents of the time had no meeting place where they could howl their appreciation in concert but, in their scattered little cells, they howled as lustily as any Paramount devotee. We know because we were in *adolescents extremis* at the time.

Soft Lights, Music

In our crowd, Lombardo music was considered the greatest invention since metal-tipped shoelaces. Listening to a Lombardo broadcast was a ritual involving the dousing of all lights so that the room was lit merely by the dim gleam of the radio, and the assumption of a prone position on the floor, the better to be sent.

Those of us who were torn away from our home radios by summer vacations traveled miles to the nearest Stromberg-Carlson so as not to miss one precious note or a single vocal vibrato by Carmen. Personally, we considered Lebert a more inspiring singer and resented his being shunted into the background, but that is a minor point.

In the early '30s, Burns and Allen became the most popular comedians on the air, but we Lombardians took a very dim view of them. They appeared on the same program with the Royal Canadians and we resented the time wasted on their gabbling when the Lombardos were right there in front of the mike and could have been playing.

Like all adolescents, we were a

flock crew, and soon we were listening to the Ray Noble records imported from England, followed by the Casa Loma era at Glen Island and the Essex House, and Hal Kemp, before the Dorsey Brothers and Benny Goodman came along to change the whole outlook. Our age group went through a process laughingly known as growing up and today we can listen to Lombardo with the lights on.

But even so, we sometimes still feel strange subterranean quirks when the Royal Canadians come cooing out of the radio and occasionally we have to forcibly resist an impulse to throw ourselves on the nearest floor and let the soft clouds of an age of wonderful innocence sweep over us again. No wonder they're still in business.

The idols of the Paramount stampedes should do so well.

Plans are to arrange dates so that Maxine and LaVerne will lay off while Patti is filling her solo bookings.

Betty Brings Gregg On Disc Date



Memphis—Bop-fond disc jockey Buddy Deane, of WHHM here thought he had a bright idea in asking George Olsen singer Betty Norman to help him out on his disc show. Betty came willingly, but brought co-singer Gregg Lawrence along to kibitz the deal. The crowded threesome is shown above, with disappointed Deane on the right.

Buddy, June Fix Chubby, But Good



Camden, N. J.—Converting op Joseph (Chubby) Stafford, center, to be bop via sartorial embellishments, are Buddy DeFranco and June Christy. Buddy and June, recently at Chubby's club in West Collingswood found Stafford already sympathetic to bop, musically. After all, he hired them.

'JATP' Kicks Off At Carnegie It Lacked Only Jacquet Doing Somersault: Wilson

By JOHN S. WILSON

New York—Norman Granz kicked off this season's tour of *Jazz at the Philharmonic* with a sellout concert at Carnegie Hall in September. Lineup of the current troupe is pretty much the same as the JATP group which toured last winter. New faces this time are Lester Young, Roy Eldridge, and Buddy Rich. Held over are Ella Fitzgerald, Flip Phillips, Coleman Hawkins, Tommy Turk, Hank Jones, and Ray Brown.

Added starters for the Carnegie Hall concert only were Charlie Parker and Oscar Peterson, the much-heralded Montreal pianist making his first New York appearance.

Much the Same

Programming is also pretty much a repeat from past seasons. First half opens with four numbers by Young, Phillips, Eldridge, Turk, Rich, Jones, and Brown, followed by Ella, and winds up with *Flyin' Home*. Second half spots Hawkins in four solos, brings on Jones, Brown, and Rich for *Ol' Man River*, then a solo by Buddy, back to Ella and the *How High the Moon* finale, with *Perdido* as an encore.

For the real gone, crazy, all-frantic set who enjoy paying two to three dollars to prove they can outyell the combined decibels of four horns and a drum, it should provide the usual pleasures.

Any critical estimate of the music turned out at these fests is not only beside the point but more or less impossible. Concert was accompanied by the usual Carnegie Hall amplifying system which bounces sounds back and forth into an unintelligible mish-mosh. And also by the usual highly vocal segment of the audience which considers any note repeated three or more times in succession cause for tearing down the walls.

Faceless

Situation was completely rounded out this time by a hanging mike which fell into the spotlight in such a manner that it blacked out the faces of soloists who were otherwise hidden behind a solid little bank of mikes.

However, for the record, Flip and Buddy killed them as usual. Lester, for the most part, seemed to be playing in good Lesterian fashion, although in one concession

to ego he included a few honks, with the audience astutely taking up the cue.

Hawkins tried a few very low honks with less success, since the ticket-holders at this point were getting anxious to hear Buddy take his drums apart. Aside from a breathy solo on *Embraceable You*, Eldridge confined himself to a few shrieks.

Can't Decide

Turk, who apparently can't make up his mind whether to be one of the most vital of the modern trombonists or a Grade B commercial product, proved that he can blow while shuffling around in a circle.

This, of course, is not half as gone as Illinois Jacquet turning a somersault, and the discerning audience knew it. The Bird coolly fingered his way through an ever-changing variety of notes and, naturally, wound up poorly on the applause meter.

Ella Great

Ella, of course, could be sunk in a well and she'd still sound good. Despite the fact she seemed to have no face (due to the overhanging mike) and the constant uproar of her clients, she polished off two groups of her familiar ballads and rhythm numbers in her customary letter-perfect style. Aside from Ella, the best and least appreciated musical element of this JATP gang is pianist Hank Jones, who came up with a very tasty solo in his one brief appearance in the spotlight.

Footnote to sociologists: If you've been wondering what became of the audiences which used to infest New York's burlesque emporia since Mayor LaGuardia closed them, you'll find them gathered at Carnegie Hall jazz concerts.

These are either the old strip house habitués or, in the apt phrase of E. Y. Harburg, sons of habitués, and they're still attending the same orgiastic rites.

**Fantastic**

Mix Thinks Concert Was A Dandy--For A Change

(Ed. Note: Elsewhere on this page you'll find another review of *Jazz at the Philharmonic*, that one by John S. Wilson. It seems he and Mike don't quite concur. Maybe they sat in different seats.)

By MICHAEL LEVIN

New York—The Canadian dollar may have been devalued, but the talent the country is exporting these days certainly is on the upgrade. A Montreal citizen, Oscar Peterson, stopped the Norman Granz *Jazz at the Philharmonic* concert dead cold in its tracks here last month. Balancing a large and bulky body at the piano much in the fashion of Earl Hines, Peterson displayed a flashy right hand, a load of bop and Shearing-styled ideas, as well as a good sense of harmonic development.

And in addition, he scared some of the local modern minions by playing bop ideas single finger in his left hand, which is distinctly not the common practice.

Rhythmic, Too

Further than this, Peterson impressed musicians here by not only having good ideas and making them, but giving them a rhythmic punch and drive which has been all too lacking in too many of the younger pianists. Whereas some of the bop stars conceive good ideas but sweat to make them, Peterson rips them off with an excess of power which leaves no doubt about his technical excess in reserve.

He has one annoying habit (common formerly to Billy Kyle, still to Nat Cole) of bringing right hand ideas down to a constant series of rhythmic punctuations played by a single noted or two noted left hand (tonics and major sevenths), which, while effective at first, can become both repetitious and irritating.

Immediately after the concert, rumors were flying around that Peterson had been signed for Bop City or Irving Alexander's Three Deuces. Alexander had been talking for some time of getting Peterson, while Bop City entrepreneur Ralph Watkins also was in the audience and carefully listening to and watching Peterson.

Just Accidental

Peterson's appearance was strictly by chance, since he was in the audience as a guest and was talked into playing by Granz. Anything else would have been illegal, both by 802's standards and by the much tougher ones set down by

the bureau of immigration.

Other than Peterson's click, the concert was one of the best Granz has ever put on. Ella Fitzgerald was a smash success, broke it up with a whole gamut of songs and a gambit of gowns. Even that two-beat Dixieland stomper, Rudi Bleah, was observed joining the crowd in clapping (in his case, on the beat) during her *Old Mother Hubbard*.

Drummer Buddy Rich, as usual, played phenomenal technical things, had the crowd howling for more.

Roy Rolled

Roy Eldridge, in addition to getting off a very pretty *Embraceable You*, led the boys in some real Kansas City riffing, something the Carnegie stage hasn't heard for a while.

Sax-wise, the concert had what Granz has always wanted—his favorite three tenor men: Lester Young, Flip Phillips, and Coleman Hawkins. All three blew well, particularly Phillips, who played both the necessary honks for the crowd and got off good ideas as well.

An added starter, Charlie Parker, from where I was sitting never seemed to quite get with what was going on, and his usually brilliantly placed ideas simply didn't click as sharply as usual.

Tommy Turk's tromboning was inconsistent, truly magnificent at points, especially during the first part of the concert, but too often suffering from incomplete phrasings.

Bum Spots

Production-wise it was easier to hear than usual, though not until the speakers were moved forward did the usual feedback howls disappear completely. The spotlight man needed prompting badly—had Ella's face in shadow all the time she was singing and was a bit confused on the finale.

One vast improvement, however, is in Granz' stage manners. No longer the brash young man who advances to the center of the stage determined to make you listen and like what he is presenting, Granz has acquired an ease and affability which is a vast improvement indeed over his onetime bumpituousness onstage.

Yummm!

Tokyo—Modern version of the original Yum Yum is Yoshiko Yamaguchi, one of Japan's most popular singers. Also a dramatic actress, Yoshiko was in movies in both China and Japan before the war, when she was known as Kohran.

Rickey Into Act**City Halts Birdland Debut**

New York—Birdland, new bop spot on the site of the old Clique, failed to open as scheduled Sept. 8. The alcohol beverage commission refused to give the spot a license. Although a sign on the door on opening night said the opening had been postponed, chances are it won't open at all.

Spot was to have been operated by Monte Kay, formerly of the Royal Roost, and his brothers, Joe and Sol Kaplan. Turndown from the liquor board came at noon of the scheduled opening day. Decorations had been completed and ads were running in that day's papers announcing the opening.

Came Too Late

Hundreds of people who planned to attend the opening turned up at the closed doors that night since the liquor license refusal came too late to cancel the ads or get the word out to the papers that the opening was off.

The Kaplans and Kay are said to have spent some \$8,000 fixing the room up. Opening show was to have been the Charlie Parker and Lennie Tristano combos, plus Harry Belafonte, Stan Getz, and Bud Powell. A spokesman for the liquor board remarked that "anyone who proceeds with decoration of a room and hiring of talent without knowing whether the liquor license is forthcoming has only

himself to blame."

Short Explanation

Turndown by the liquor board was explained only by the customary notation that it was "not in the best interests of the commission."

The Kaplans and Kay, who have a six-year lease on the room, are now trying to peddle the place.

Getz, who had been scheduled to leave J. J. Johnson's group at the Three Deuces to take the Birdland job, immediately retrieved his job with Johnson and was playing at the Deuces the night he was supposed to be opening at Birdland.

The Orchid room, 52nd St. spot which had been using the Jackie Paris trio and singer Peggy Payne, picked up other remnants of the Birdland show at the end of September, moving in the Lennie Tristano sextet, Harry Belafonte, and Bud Powell. Only element of the Birdland show not working by month's end was the Charlie Parker group.

Sells Roost Records

Following the Birdland fiasco, Kay sold his Roost records to Sammy Kaye, one of the operators of the Three Deuces, and Jack Hook, disc jockey promotion man for United Music. Masters involved in the deal are Harry Belafonte, Brew Moore, and Howard McGhee.

The new owners also pick up

London Adds More American-Cut Wax

New York—London records, building up a catalog of American-cut wax, has bought four masters from Sharp records, Chicago outfit, and signed a new singer, 19-year-old Teresa Brewer.

Masters bought from Sharp are by the Jack Teter trio and Lee Monti's Tu-Tones. Miss Brewer, who recently appeared at the Village Vanguard in New York, hasn't recorded before.

But, Baby, It's Cold . . .

New York—Elliot Lawrence's band got caught with their summer clothes on in September while doing one-niters in Montana. Sudden switch in weather brought a 12-inch snowfall and temperature down to 7 above zero. Crew had nothing but their summer clothes with them. Lawrence at one time was wearing three sweaters at once trying to keep warm.

commitments for sides by Erroll Garner and Belafonte. First new stuff they will do will be sides by Georgie Auld and some modern string quartet numbers by Vanig Hovsepian, former arranger for Auld.

CHICAGO BAND BRIEFS**Windy City Beginning To Look Like A Graveyard**

By PAT HARRIS

Chicago—They say it's harder for musicians to get work on both coasts than it is in Chicago, but the local scene is getting more and more to look like a graveyard of good jazz music and musicians than ever before. When the guys get a chance to blow, which isn't very often, they are met with cold apathy, and their music withers under a freezing indifference.

The town's best trumpet player, we think, is a guy who's been a porter at the municipal airport for a half dozen years. Natty Dominique, who can still blow any competitor off the stand, doesn't even get a chance to do so at jam sessions, which the local union has outlawed, or at jazz concerts, in which strictly commercial ventures he is rarely included because his steady job conflicts.

Muggsy Spanier Group

Muggsy Spanier still is around town and planning a group of his own. Georg Brunis, too, who found a \$5-a-week room in the country, has been camping here, playing recently with Johnny Lane's unit at the Sky club. One recent Sunday trombonist Brunis played drums because the band's having trouble in that department. "I'm going to quit the music business," Brunis says, "or I'll work as a sideman again." Eddie Condon, in Brunis' current estimation, is losing the ogre aspect, so Georg might be wending his way back to New York soon.

Lee Collins, now blowing his Armstrong-like trumpet with Lane, says he'll never go back to Clark street's Victory club, but the odds on it around town are pretty good. Lee, however, should be heard while at his current job, when he plays more in one set than in a week on Clark.

Floyd O'Brien, with Jack Ivett's band, is, like the band, currently at liberty. O'Brien recently has been showing what a generally poor unit can do to a top instrumentalist, which is nothing good.

More Than Dixie

Another star, though obscure as ever, is altoist Boyce Brown, whose impressionistic music ranges 'way beyond the Dixie class. Boyce, too, is without work. Miff Mole, Don Ewell, Darnell Howard, and Booker Washington, down at the Bee Hive on the southside, finding the going a little harder than most spots. Anita O'Day and Max Miller slowly ossifying at the Hi-Note. Jay Burkhardt looking forward to a December date in St. Louis, but nothing else.

Bright spots, according to some viewers, are Jazz Ltd., which can

always draw a crowd, even with the recent and odd collection of musicians headed by soprano saxist Sidney Bechet, and the Gaffer club. With Bechet are Lloyd Phillips, who plays a wonderful backroom type of piano, Big Sid Catlett, with his four-beat drumming, owner Bill Reinhardt's clarinet, and Big Chief Russell Moore, whose trombone work can be described only as acute.

Needs People

Bud Freeman's Gaffer club, off the beaten path as far as both location and music goes, has a comfortable kind of charm which would be enhanced by the presence of an audience, which it hasn't had up to now. Joe Thomas playing straightforward trumpet, Bill Dohler alto, Jim Barnes drums, and Shelly Robin a beatless bop piano, back Freeman's frustrated tenor sax.

Whatever Freeman picked up in his studies with Lennie Tristano seems to be hampering his playing somewhat. If he'd forget his aspirations to be a bopper and just play, there would be no complaints. On tunes such as *Lady Be Good* this has happened, and the band swings.

Gaffer, which is just east of Wabash and one block north of Lake street, will have John Schenck-sponsored Sunday concerts every two weeks. First one, last Sunday, spotted Don Ewell, Danny Alvin, Jimmy James, Darnell Howard, and Lee Collins, with Big Bill Broonzy during intermission. The second concert, Oct. 16, from 4 to 7 p.m., will have Miff Mole as leader.

Bop Concerts

Bop concerts, run by Norm Spaulding, began Sept. 18 at the Premier studios, formerly the Rhumboogie, on E. 55th street. Spaulding brought Gene Ammons from Detroit, added Woody Herman pianist Lou Levy, bass trumpeter Cy Touff, trumpeter Gail Brockman, and a rather spotty rhythm section. Spaulding's series will not be as regular as Schenck's Dixie hashes, at least not for a while. The Stan Getz affair reported in the last *Beat* failed to come off, good idea though it was.

Never thought it'd happen, but George Dixon, Alvin Burroughs, and Rozelle Claxton finally left the

Ammons Leaves Woody Orchestra

Chicago—Tenor saxist Gene Ammons left the Woody Herman band during its stay at Chicago's Blue Note and was replaced temporarily by Billy Mitchell, who worked with Lucky Millinder, the Joe Thomas-Eddie Wilcox band, Milt Buckner and Gil Fuller.

Ammons opened with his own group at the Club Sudan in Detroit the day after he left Herman, and is now at the 421 Club in Philadelphia, after which he goes to the Stage Door in Milwaukee. He has Julian Mance, piano; Leroy Jackson, bass; Wesley Landers, drums; Jerry Elliott, trombone; Harold Jackson, trumpet; Richard Carpenter, band manager, and arrangements by Jimmy Mundy. Band is booked by Moe Gale agency.

Grove Circle inn, after years and years. Horace Henderson's band replaced. Another fixture, Nicky Bliss at the Old Cellar, getting ready to move out. Nicky, with the loss of bass player Ed Stapleton to Les Paul, now down to a trio.

Moten at Ringside

Bus Moten playing piano at the Ringside, formerly Barney Ross', where the Duke Groner trio provides the other music. Ricky Barbossa's rhumba trio spotting the Characters at the Taboo; Chet Robie in the Cairo the first part of November. Three Bars of Rhythm at the Club Moderne; Three Brown Buddies still at the Silver Cloud.

Bill Bennett's five-piece unit replaced Johnny Brewer's at the Bismarck hotel, with Sara Ann McCabe the featured singer. Yodeler Joe Isbell continues. Buddy Moreno, with his Whiffenpoof show, at the Blackhawk.

Buddy DiVito, with the Ozzie Osborn trio, followed Jimmy McPartland into the Capitol lounge last week. Singer Harry Cool, with the Mel Brandt trio, left Gussie's Kentucky lounge on the southside.

Salute Berlin

Sherman hotel's College Inn salutes again, starting Nov. 1 with Irving Berlin. The fourth in the series (Gershwin, Cole Porter, Rodgers and Hammerstein) it is the first not to be produced by Sherman Marks. Helen Tieken Geraghty is the new producer, and the band, led by Bill Snyder, will remain the same.

Blackstone's Mayfair room, which may have Phil Regan as star of the first show, will have Dick LaSalle's band back for sure when spot opens Oct. 14.

Word that Dorothy Donegan may go into Mickey's, on the north-west side. Tenorist Jimmy Nuzzo's trio, with Tony Celeste on drums and Joe Parnello, piano, at the Circle lounge; Barrett Deems at the Rosebowl; the Cavaliers, a Cleveland group, at the far south Mocambo, with Emil Gray, bass; Bob Lorence, accordion, and Lloyd Casterline, guitar, banjo and flute. Coco out of Judd's.

Ragon in Martinique

Don Ragon into the Martinique, where Gay Claridge is expected to open Nov. 1. George De Carl at the Zebra, with the Aristocrats trio—a new name for the Joe Petroselli, Reid Baker, Skeets Williams unit.

Carmen Cavallaro at the Chicago theater for two weeks starting Oct. 14, while Xavier Cugat at the same spot Nov. 11 for another two. Jack Fina at the Aragon ballroom for the month of October, while Orrin Tucker at the Trianon till Oct. 31, when he's followed by Jan Garber.

Nichols Group

Bassist Buddy Nichols, with Lee Benedict on vocals, Eddie Leukauf, piano, Rod Lewis, guitar, and Billy Kelly, tenor, at the Horseshoe lounge in Rock Island. Haymer Smith the new bass player with the Trio Clox, who are in the middle of a three-month date at the Mardi Gras in New Orleans.

Preview lounge auditioning Dixie-styled bands recently, couldn't make up its mind at press-time and still looking the field over.

Back Tracks**Concert Pianist To Include Jazz Works**

Chicago—Howard Legare, concert pianist and head of the piano department at Balatka Academy of Music here, will play on his concert tour this fall two jazz compositions in addition to works by Bach, Beethoven, Chopin, and other classicists. The jazz works are *Fantasia for the Unconscious*, by Max Miller, and *In a Mist*, by Bix Beiderbecke.

The tour will be nation-wide, is slated to start in St. Louis and wind up in New Orleans.

Silhouette To Return George Shearing Unit

Chicago—George Shearing's combo, which spent two very successful weeks at the Silhouette here recently, returns Nov. 15 for a three-week stay. Charlie Ventura and Herbie Fields opened the spot together Oct. 4. Ventura was to stay for one week, Herbie for four. Louis Prima's band was named to follow Fields.

Shaw To Blue Note

Chicago—A surprise package, in the form of Artie Shaw, will be a present for Blue Note patrons for two weeks starting Nov. 7. Shaw follows Duke Ellington, who goes into the Note Oct. 17 for two weeks.

Julie At Empire

Chicago—Julie Wilson, in the cast of the *Kiss Me Kate* show at the Shubert theater here, is appearing at the Palmer House's Empire room during midnight shows only. This goes on until Nov. 16, when Hildegarde opens.

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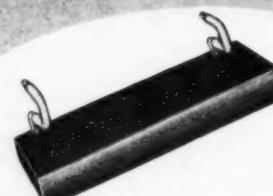
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Gals Take Courtney For Five

(Photo by Bud Ebel)

Cincinnati—Pat Miller, singer with the Verne Wahle band, and former Del Courtney chippie Carol Gable corner maestro Courtney at the Castle Farm bar here, for a few minutes of chatter between sets.

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Hot Lips Page Bop 'The Weirdest Yet'



Hot Lips Page

New York—Hot Lips Page, riding fairly high on his Harmony record duets with Pearl Bailey, brought a come into Jimmy Ryan's 52nd St. joint in September, replacing longtime tenant Sidney Bechet, who moved out to Chicago. Switch brought a broadening of the musical policy at Ryan's, which heretofore has been strictly New Orleans and Dixie.

Lips is playing a little bit of everything, including some of the weirdest bop the Street has heard yet. Since bop is practically sacrifice in Ryan's, Lips covers this lapse from the norm by explaining, "We like to play all of them."

Group Lineup

Group with him has Ray Abrams on tenor; Vinny Bairby, alto; Herb Lovelle, drums; Freddie Jef-

erson, piano, and Walter Page, bass.

Aside from Walter Page's steady support on bass, Lips is practically the whole works in this outfit. Solo spots are given to Abrams, Bairby, and Jefferson, but nothing much happens. Lips himself, however, keeps things moving with his varied trumpet work and rasping vocals.

Cold Problem

One problem that faced him when he opened here was the popularity of his Baby, It's Cold Outside duet with Pearl Bailey. There are plenty of requests for the number, but since Pearl carries most of the record and he hasn't got a girl with him at Ryan's, Lips had to find some other way of doing the number. He came up with a

solution, but in doing it he slightly overextended himself.

Result is practically a one act play in which he carries on a long one-sided dialogue with an imaginary Pearl, eventually getting around to singing a couple of choruses of the song with the band glee clubbing the girl's lines. As an out, it's okay but it needs to be trimmed down.

This Is Bop?

The bop mentioned earlier comes out in such numbers as Lemon Drop, part of which is fairly legitimately within the idiom, but another part is a gay bit of madness in which Lips is bopping with a muted trumpet while the drummer merrily two-beats behind him. This, we suppose, is bopsieland music.

Otherwise, Lips mixes up jump tunes and blues and throws in an occasional thing like Sunny Side of the Street, which he blows and sings like a little Louis.

—wil

**STRICTLY
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By THE SQUARE

All is not well in the Albert Marx-Harriet Clark menage. . . Three Bees and a Honey cracked up a brand new automobile on their closing night in Terre Haute, but opened in Minneapolis bandages and all. Then they lost their pianist, so now it's TWO Bees and a Honey. . . Eleanor Sanders, widow of Bob Sanders, band booker, became Mrs. Arthur J. Dahn in Omaha on July 14.

The Mary Wood trio has been held over for the fifth month at the smart Celebrity room in Philadelphia. . . Frank Sinatra tried to spot his cousin. Ray Sinatra, as orchestra manager on his new air show, but Local 47 mixed it in favor of Bill Harty, drummer and manager of the original Ray Noble crew. . . By the time you read this, the Shorty Rogers head should have arrived.

Karen Ford (Miss Beautiful) who played the Fall Festival in Bismarck, N. D., with the Lou Breese band, cut two sides for Rondo with the Max Gordon trio before she left, and made another for the same label with Ken Griffin when she returned. . . PeeWee Monte, longtime Harry James manager, opened an Italian restaurant on Hollywood's Sunset Strip and occasionally spins the spaghetti himself. . . Red Wooten, the bass player, is leaving TD.

George Morte, ex-Stan Kenton, now road manager for Charlie Ventura. . . Eddie Sauter has been added to Artie Shaw's arranging staff. . . Xavier Cugat drew 89,671 customers in the first week of the new stage show policy at the Strand (NYC), a new record. . . Johnny Jordan, former Sam Donahue and JD guitar student studying at the University of Miami, expects to become a papa in November.

Leighton Noble obtained his release from GAC on a pact that had 30 months to go. . . Decca records declared a regular quarterly dividend of 12½ cents a share. . . Herman Lubinsky shifted Erroll Garner from his Savoy to his Regent label to build the newer one. . . GAC signed the Les Paul trio. . . Helen Forrest will go into Bob City in Manhattan Dec. 8.

Fran Warren will do a movie short for Gotham films, So You'd Like to Be a Singer. . . Capitol records has signed Max Steiner, chief composer and conductor for Warner Brothers. . . Harvey Streiner, trumpet man, and Bess Wasserman, dress designer, are contemplating a merger. . . Jerry Mulligan has been commissioned to write a series of pieces for concert work and recordings for Elliot Lawrence, who is currently at the Deshler-Wallack hotel in Columbus, Ohio.

Pianist Dave Lapin, with Roy Johnson, trumpet; Adrian Tel, clarinet; Bernie Friedland, bass, and Marty Green, drums, backing Mae West in Diamond Lil in Gotham.

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I'm No Musician: Gaillard

By PAT HARRIS

Chicago—The little boy had been eating fruit all afternoon, and the warm sun, in the Greek harbor town of Crete, had made him very sleepy. So he curled up under a tree and slept. When he thought it was about time for the boat to leave, he ran for the dock. "I could see it way out there, getting smaller and smaller in the distance. Like looking through the wrong end of a telescope."

Slim Gaillard was 12 years old then, and he's never been on time yet. Though, like the instance of missing the boat, he's managed to make out pretty well anyway.

Ingenious Little Fella

It takes ingenuity to get along alone for six months in a strange country. Slim stayed in Crete until the ship on which his father was steward returned—half a year later. He worked for a shoemaker, learned how to make shoes and hats, and how to speak Greek, one of the seven languages he picked up while traveling summers with his father.

Slim, as audiences all over the country have since learned, has nothing if not ingenuity. "I'm an entertainer, not a musician," Slim says. "I've been an entertainer ever since I got out of the army. I have my fun and enjoy myself. I get a big bang when I see the people out there and can make them happy and laugh."

Gets Tiring

Gaillard is a pretty fabulous character, though his act is apt to get a little wearying. He plays piano and guitar most of the time now because it's easier to "entertain" while playing them than while playing the vibes, the only instrument he studied formally.

But much of what Slim does is not music, in any sense of the term. He will, when given the least leeway, go into a routine which consists of a long mellooney-sprinkled monolog, usually about his favorite drinks, bourbon and Airwick, bourbon and Clorox, and similarly potent variations. At the Blue Note here the onstage props usually were mixtures of gingerale. Offstage, Slim drinks nothing. Neither does he smoke.

Chief Asset

Slim's timing, which often shows a master's touch, is perhaps his chief asset. The vout, mellooney, greeny language he employs is strictly part of the show. "Of course it gets monotonous," Gaillard says, "but so does playing Cement Mixer."

Watching Gaillard for months, as the Beat had the opportunity to do during his recently finished record-long run at the Blue Note, was an experience which was sometimes painful, but usually with a sort of morbid fascination.

Slim was a professional amateur when he first got together with Slam Stewart in the mid-'30s and formed the memorable Slim and Slam act. Gaillard had been appearing as a single on such "unrehearsed" programs as Major Bowes' Amateur Hour, usually playing the guitar and tap dancing simultaneously. One time the talent scouter asked him to show up next turn with a unit. Slim persuaded Slam, who had just left Peanuts Holland in Buffalo, to join him. They dueted on the Fred Allen show and the numerous other amateur airers current at the time.

Signed by Block

Martin Block heard them, and signed them with some other unknowns, for a WNEW sustainer. On the show were Dinah Shore, the Andrews Sisters, Hazel Scott, and Merle Pitt's band.

Block was their manager too. He fixed up some Sunday morning jam sessions at the Criterion theater for the team. One Sunday a scout

ALL OF 'EM?

New York—From Danton Walker's column, Sept. 20: "A wealthy manufacturer whose daughter fell in love with a bop musician hired a lawyer to break up the romance. The lawyer then hired a psychiatrist who'll attempt to prove, medically, that all bop players are psychoneurotics."



(Photo by Ralph Jungheim)
Slim Gaillard
which Charlie Barnet recorded, and
Vol Vistu Gaily Star, which Harry

Sidemen Switches

Perry Lopez, guitar, joined Buddy DeFranco combo, replacing Jimmy Raney (to Artie Shaw) . . . Clarinetist Ski Ryan in for Jerry Wunner in the Joe Mooney quartet . . . Pianist Dave McKenna joined Charlie Ventura as Teddy Kaye left.

Following switches in the Hal McIntyre crew: Don Eisaman, trumpet, for Don Paladino (to Artie Shaw); Walt Stewart, trumpet, for Angie Lorenzo; Jimmy Rieder, tenor, for George Syran, and June Stewart, vocals, for Peggy Martin.

James' band cut.
Among the other songs 41-year-old Slim has written is the recent hit *Down by the Station*, which finally got him into ASCAP. Some day, he promises himself, he'll write "one song with sense, just one serious, beautiful song—give it a try." He would like to be a disc jockey again too. He was one for about six months in San Diego last year, and says that only the fact that "there are so many good disc jockeys" keeps him away.

Sonny Russo, trombone, and Irvin Kluger, drums, joined Artie Shaw, replacing Chauncey Welsh and Charlie Perry . . . In Claude Thornhill's band, Sonny Rich, trumpet, took over for Kenny Winslet . . . Nick Cavas, trombone, replaced Auge Calles (to Artie Shaw) in the Lucky Millinder org.

Jimmy Dorsey changes: Lee Katzman, trumpet, for Bob Stubbins; Dick Murphy, trumpet, for Joe Graves, and Kenny Martin, vocals, for Larry Noble . . . Ed Stapleton, bass, for Warren Downie with Les Paul trio . . . Ronnie Lang replaced Jack Tucker on lead alto and guitarist Bob Gibbons replaced Tony Rizzi in the Les Brown bunch . . . Red Kelly joined Charlie Barnet on bass, taking over for Eddie Sfranski.

There's a possibility too, that Slim's brothers might join his unit, though he wonders how that will work out. He's not worried about how they'll play. Thing that bothers him is that his towering 6'3" frame will lose its comic value. One brother is only an inch shorter than Slim, the other two inches shorter. And so musical progress pauses, teetering a couple of inches on the brink. Brink of what is hard to tell, when the unpredictable Gaillard is involved.



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Jazz Must Be Beautiful: Chuck Wayne

By JACK TRACY

Chicago—“Music has to be beautiful,” says Chuck Wayne. “It has to come from more than the head and the hands, it’s got to be from the heart, too. And if jazz ever forsakes emotion for technical facility, then it’s heading in the wrong direction. Charlie Parker, for example, as technically brilliant as he is, has never forgotten about warmth and beauty.”

And that’s Wayne’s goal, the path he always wants to follow. “Never forget,” he adds, “that jazz is to be played for human beings, not for and by machines.”

Maybe So

Maybe that’s why he has such a ball playing with the George Shearing quintet. Because, to Chuck’s way of thinking, the unit already has traveled many miles along his concept of the right highway. It’s technically proficient, yet doesn’t forget that an expressive idea, no matter how simple, is much more impressive than eight consecutive bars of 64th notes.

Wayne (Charles Jagelka to the income tax collector) has been working on this idea of combining warmth and speed for quite a spell now. He started playing guitar nine years ago, when he was 17, on his brother’s instrument.

Copied Solos

“There used to be a lot of guitar players in the neighborhood,” he explains, “and we’d sit in the park nights and play. We’d get in little groups of like three or four and play for each other. We’d copy solos from records, especially some of the duets Carl Kress and Eddie Lang recorded.”

New York city being the size it is, there were lots of amateur pickup groups in the neighborhood, and Chuck would sit in at any opportunity. “Most of those guys all are working with bands now,” says Chuck, “including fellows like Alvin Stoller and Al Cohn.”

First Paying Job

Then he got his first professional job with the Clarence Profit trio in 1943, with whom he worked at George’s tavern. From there, the group moved to the Two O’Clock club, where they played from 3:30 to 6 a. m. Determined not to let the early evening go to waste, Chuck doubled with Nat Jaffe’s trio at Kelly’s Stables, playing until 3 a. m., then dashing to the Two O’Clock.

“You know, Jaffe tried to play like Profit. And he sounded so much like him, it was just like working with Clarence all night long,” grins Wayne.

Followed a stretch in the army, where he was an aerial gunner until getting discharged because of an ear ailment. So he joined Marsala in 1944 for some 11

months at the Hickory House.

“And what a great cat Joe was,” he says. “He was real open-minded. Although he’s a Dixieland clarinetist, he didn’t care what he played. In fact, he liked to hear us. He’d say like, ‘I can’t play that stuff, but you guys go ahead.’”

Then the Bird

Then Wayne heard the Bird. George Wallington, who was also with Marsala, told him about Parker, but Chuck fluffed it off at first. “But finally I went, and I flipped. So amazing! This, I thought, is the needle that music needs. Right then I started trying to play like Bird.”

Wayne then replaced Remo Palmieri in Phil Moore’s group at Cafe Society Downtown. But he soon went back to Marsala’s band, which for a supposedly Dixie outfit had a suspiciously bop-flavored lineup. In the group were Gene DiNovi, Clyde Lombardi, Buddy Christian, Marsala, and Wayne. They played for a spell at the Dixie hotel, then made a theater tour. Neal Hefti and Davey Tough came into the group at this time.

Went to Woody

In 1946 the unit broke up, with Lombardi, DiNovi, and Wayne forming a trio and playing the Blue Angel. But when Woody Herman called Chuck to take over Billy Bauer’s chair, the trio broke up.

“That rhythm section of Woody’s was the greatest,” exclaims Wayne. “Joe Mondragon was on bass, Jimmy Rowles on piano and Don Lamond, drums. The rhythm was digging Bird at that time, but a lot of guys in the band were still playing old fashioned, like Flip Phillips and Bill (Harris).

“You know, sometimes I’d walk by dressing rooms and hear guys playing those real old Louis records and stuff. I don’t put Louis down, but so much new was happening then! But soon a lot of the guys started to dig, and the band swung great.”

Another Threesome

Wayne broke up the band in December, ’46, so Chuck formed another trio, with DiNovi and Bob Carter. They played the Three Deuces, but when DiNovi joined Boyd Raeburn, breaking up the group again, Wayne worked with pianist Barbara Carroll at the Downbeat, playing opposite Dizzy Gillespie.

His next job was with, you guessed it, Joe Marsala, and again

(Photo by Ralph Junghelm)
Chuck Wayne

at the Hickory House. That was for just a month this time, but

following that came the longest 10 weeks Wayne ever spent. He played a society gig at the Hotel Edison.

Back to Deuces

But at this time he met Stan Hasselgaard, and they rounded up Max Roach and Gene DiNovi (you say you’ve heard the name before?) and played at the Deuces. Shearing also was working there with a trio.

“After Stan was killed in that crash I just jobbed for awhile, then did a date on Discovery with George, Margie Hyams, and the bunch. They turned out pretty good, so Shearing kept the group. We had our first steady date at Cafe Society, then in Bop City, did some one-niters and record dates, and so forth.” The group just finished a date at Milwaukee’s Club Continental.

Wayne’s record dates have included some sides with Woody, including *Ebony Concerto*, *Summer Sequence*, and *Sidewalks of Cuba*; *East of the Sun*, with Lester Young; a Manor date with Teddy Napoleon, on which they did *Bop*

'Horizons In Jazz' Concert Series Set

New York—A new pair of jazz concert promoters, Larry Robinson and Jimmy Diaz, will put on the first of a projected series of concerts to be called *Horizons in Jazz* at Carnegie Hall Oct. 17.

Initial bill will have Dizzy Gillespie’s band, the George Shearing quintet, Harry Belafonte, Dave Lambert, Jackie Paris, and a combo made up of Al Haig, piano; Teddy Cohen, vibes; Tommy Potter, bass; Max Roach, drums, and Perry Lopez, guitar.

69, and several Shearing sides on Discovery and MGM, including *Moon over Miami*, *Bop*, *Look*, and *Listen*, and the big seller, *September in the Rain*.

My Faves?

“My favorite musicians? Well naturally there’s the Bird and Stan Getz. And on guitar I like Barney Kessel, Tal Farlow, Jimmy Raney, and Remo Palmieri. Remo, even though he’s working studios now, particularly the Arthur Godfrey show, still is great. He can play with the best of them. He’s got lots of warmth and heart.” Which is where we came in.

Now Bothwell's In The Act

By JOHN S. WILSON

New York—This week’s explanation of what’s wrong with bop comes from Johnny Bothwell—pardon, *Lord Johnny Bothwell*—who currently has a combo at Cafe Society which dresses in kilts. “To get a response, music has always had to have an emotional appeal,” says the recently dubbed *Lord John*. “And in this sense, bop is selfish. It lacks emotion. It doesn’t give people anything.”

“Personally, I think the whole conception of bop as an art form is good, but it’s meaningless commercially.”

John Judges

Johnny figures that bop developed as a selfish form of music because the young guys who play it have such a boxed-in way of living they have become introverts.

“Back in the Dixie days,” he says, “the guys were great extroverts. They were warm people and they played like that. The men in swing bands were warm guys. But the current generation of musicians seems more introverted and frustrated.”

“Maybe it was the war that did it or maybe it’s just the age we live in. Part of this is shown in the fact that boppers have a poor sense of humor. I’ve never heard a bop man tell a joke. They ought to go out and learn 10 good jokes and tell them to each other. It

would do them good.”

He thinks Dizzy Gillespie’s new approach to bop—keeping the harmonics and the phrasing but backing it with a steady, danceable beat—is encouraging.

“Dizzy is smart and extroverted,” Johnny says. “If he can put an emotional beat in bop, it will survive. The formulas and execution of bop are phenomenal, but it can’t survive unless they warm it up. The way they’ve been playing it, it’s like going to a lecture on integral calculus. Who’d pay 90 cents to go to the Paramount to listen to that for an hour?”

Johnny has gotten off the wholehearted bop train because, he says, he doesn’t get the charge out of playing it that he gets from playing emotionally.

I’m Bad Example

“I’m a bad example because bop isn’t my phase,” he admits. “I used to play it because it was new and everybody was using the word. Now if I were left alone and didn’t have to pay the rent, it would still be fun to fool around with bop.”

Since he has to pay the rent he

has become *Lord Johnny Bothwell*, and nightly displays a fine set of knees beneath a flashy kilt. The *Lord Johnny* routine is based on the fact that the fourth Earl of Bothwell was Mary Queen of Scots’ third husband. On the off chance that Johnny might somehow be descended from this union, his press agent has made him a lord.

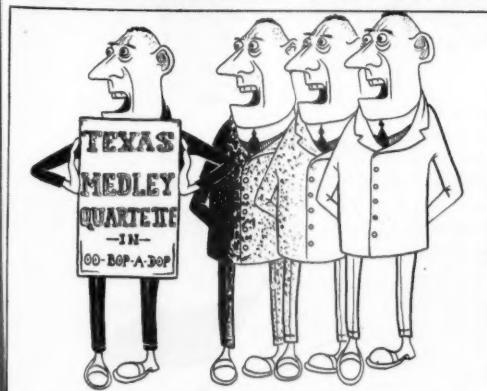
The kilts Johnny explains as follows:

Can See What?

“People today get a bigger charge out of what they see than what they hear. They can hear good dance music everywhere. All day and night, wherever they go, they hear it on radio, Muzak, and juke boxes. They can’t get away from it. With the kilts, they can at least see something that’s new to them.”

His current combo, put together in September, is playing pleasant dance music with a little boppishness here and there. Also, Scottish themes drift in and out, including a slightly bopped version of *The Campbells Are Coming* as a lead-in to *la Samm Kaye*, *Blue Barron*, and *Kay Kyser Band*, aside from *Johnny on alto*, has *Normie Fay*, trumpet and mellophone; *Al Block*, baritone, tenor, alto, clarinet, and flute; *Artie Auer*, piano; *Jimmie Johnson*, bass; *Mel Zelnick*, drums, and *Jann Stevens*, vocals.

Evolution Of Jazz



by J. Lee Anderson

I Scott Joplin, greatest of rag composers, was born Nov. 24, 1868, in Texarkana. Not a great deal is known of his early days, but he first attracted notice as a member of the Texas Medley quartet, a vocal group which traversed much of the country in the 1890s. It was as a member of this unit that Joplin sold his first two compositions, *Please Say You Will* and *A Picture of Her Face*, non-rag numbers published in Syracuse, N. Y., in 1895. Later, Joplin worked in Sedalia, Mo., then migrated to Kansas City, where his first rag, *Original Rag*, was published. In 1899 he signed a contract to write for the music publishing house of John Stark and Son.

II The first three Joplin rags published by the Starks were *The Sunflower Slow Drag*, *Scipsey Cake Walk*, and the most famous rag ever written, *Maple Leaf Rag*. Doubt exists as to whether all of his compositions were his alone. Joplin was known to have occasionally transcribed the works of others and published them under his name. This is not, however, a criticism of him. Many composers were incapable of committing their tunes to paper, and hence collaborated with a more skilled musician for that purpose. The Stark firm soon moved to St. Louis, and Joplin followed, turning out many classics, among them *Cascades*, *The Strenuous Life*, and *Peacherine Rag*.

III In 1904 the Stark firm opened a branch office in New York, and Joplin soon went east, remaining until his death in 1917 at the age of 49. His output had diminished with the years, although his final composition, *Reflections*, was published in 1917, close to the end of the fabulous ragtime era. As a pianist, Joplin left much to be desired; of his vocal prowess, little is known; but as a ragtime composer, he was without equal. His contribution to American music was unique, yet he never has received a fraction of his deserved recognition. He was the author of some 60 rags, songs, and waltzes, and also wrote two operas, *Tremonisha* and *Guest of Honor*.

THE HOLLYWOOD BEAT**Garber, Dexter Row Fails To Bother Capitol Execs**

By HAL HOLLY

Hollywood—Those who were expecting a steaming eruption at Sunset and Vine, the busy corner on which is located the local headquarters of Capitol records' high command, as a result of the outbreak (Down Beat, Sept. 23) of the feud between Dangerous Dave Dexter and Genial Jan Garber, were disappointed.

Capitol's top men, the shrewdest in the record business (notice how they took a free ride on the Victor 45 rpm band wagon just in case it had been headed in the right direction?) know that Dexter's off-hand remarks in Capitol's little giveaway sheet about the early termination of Jan's date at the Catalina Island Casino last summer were aimed at protecting Garber from the implication that he wasn't the draw that he once was.

Shifted Blame

Dexter, who is admittedly hot and hasty with his typewriter (and frequently in hot water with his bosses), tried to shift the responsibility for the generally poor business conditions that prevailed at the island resort to P. K. Wrigley, Jr., who actually has little to do with Catalina operation.

But the Wrigley interests thought they had a real beef; they threatened a suit against Dexter (editor of the little house organ) and Capitol unless some kind of retraction was made. Dave gave it to them, in his fashion, in the September issue.

Can't Tell

As for Garber, we figure he either wasn't very smart in interpreting Dexter's wordage as an "attack" on himself and his music, or was just plain headline happy, a condition that is chronic with some band fronts. They get mad when things aren't written about them—and madder still when they are. Meanwhile, we just hope to be around when Genial Jan and Dangerous Dave have their next meeting.

DOTTED NOTES: Arrival here in mid-September of Pete Rugolo gave rise to report Stan Kenton was getting ready to launch new band, but Stan's only comment was the same: "Nothing definite." . . . Dick Haymes, backed by Eddie Fitzpatrick ork, was set for headlining spot at Cocoanut Grove starting Oct. 4 as replacement for Carmen Miranda unit, cancelled due to Carmen's illness.

Alice Hall trio, which opened at the Red Feather last month on a four-week ticket, pulled out after one night. Alice said she didn't understand her unit was to play dance sessions in addition to supplying

Plugging

(Anne photo)
Hollywood—if Frank Sinatra, 4, fails to develop into a major league player it won't be from lack of instruction on his father's part. Ball fan Sinatra—they have to have some subtle reason for these things—is in a movie called *Take Me Out to the Ball Game*, incidentally.

Los Angeles Band Briefs

Jimmie Grier was signed for return to Florentine Gardens Oct. 1, replacing Billy McDonald.

Tex Beneke's opening date at Palladium set for Oct. 18.

Dusty Brooks and Four Tones at Down Beat room: Pee Wee Crayton comes Oct. 17.

D'Varga (Johnny Anderson) and new Lombardo-styled ork, managed by Ace Hudkins, took over stand at Del Mar, beach club vacated by Eddie Oliver.

Avodan, which became the Rhumba Palass briefly under management of band leader Eddie LeBaron, is again the Avodan; band policy not determined at writing.

Harry (Sweet Lillian) Owens, a recent MCA breakaway, doing series of weekend dates at Aragon as added attraction to Ray Robbins crew.

Larry Yester trio in fourth year at Pierce's Ventura boulevard spot. With Larry, on piano and vocals, are Carl Jacobs, trumpet, and Marvin Strober, drums.

Johnny White cut short his stay in Alaska as contract difficulties developed and headed back to L.A. with his trio.

L. A. KEYSPOTS

Aragon—Ray Robbins

Beverly Caverns—Kid Ory

Beverly Hills hotel—Eddie Oliver

Biltmore bowl—Henry King

Casablanca—Frank Woolsey

Gardens—Sammy Reed

Charley Fox—Abney Brown

Club 47—Zutty Singleton

Cocoanut Grove—Eddie Fitzpatrick

Jazz Upsurge In Milwaukee

Milwaukee—Bob Palafito, Continental op, had his usual good word for Herbie Fields, who did tremendous business recently. Says Bob: "He's the greatest. He packed 'em to the walls!" The George Shearing quintet followed for an equally successful two-week run.

A three-block jaunt from the Continental, short enough to be trotted by tipplers and abstainers alike, leads to the Stage Door, also vying for jazz-thirsty patrons. The Sam Donahue sextet opened Sept. 19, followed by Johnny Moore's Blazers Oct. 3. Op Jerome Di Mag-

Down Beat room—Dusty Brooks and Four Tones

Florentine Gardens—Jimmie Grier

Hangover club—Red Nichols

Larry Potter's—Les Parker

Malodes club—Jack LaRue

Moaner—Roger Spiker, Latinaires

Monkey room—Pete Daily

Palladium—Lawrence Welk

Red Feather—Mal Irwin Embassy four

Riverside Ranch—Tex Williams

Roosevelt hotel—Bill Pannell, Alfredo Garno

Zucca's—Lefty Johnson

Files Plagiarism Suit Against Feist, Heidt

Hollywood—Harry Barris, one-time Rhythm Boy with Paul Whiteman, along with Bing Crosby and Al Rinker, has filed suit here against Leo Feist, publisher of *I'll Love You in My Dreams*, and Horace Heidt, whose theme song the tune is.

Barris claims plagiarism, saying the song is too much like *Lies*, song he wrote in 1928.

gio promises June Christy very soon.

Joining the Kral-Cain unit during its last week at the Stage Door was Johnny Romano, guitarist formerly with the Dead End Kids. An admiration for Andres Segovia has prompted him to write several significant compositions. One of these, *Lotus Pond*, is being arranged for the band by Roy Kral.

Patti Page opened at the Tic Tac club Sept. 30 for two weeks backed by the Johnny Davis band . . . Tom Nigren, trumpeter, and Kenny Powers, tenorist, both Joe Gemini sidemen, left town to study at the Conservatory of Modern Music in New York. . . . George Olsen at Empire room.

—Shirley Klaine

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ELKHART, INDIANA

BUESCHER True Tone 400's

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DOWN BEAT

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MEMBER OF AUDIT ABC BUREAU OF CIRCULATIONS

Let's Get Rid Of That Minority Tag

We long have entertained some notions about minority groups which we believe might be applicable to certain sections of the music business.

First, what is a minority? Obviously it's a group smaller in size than other groups with which it is associated. And what causes a minority? Common adherence to identical beliefs, customs, or manners which are at variance with corresponding ideas in the larger group, of course.

So how can a minority cease to be one? Only in two ways, with the exception of becoming extinct. It can attract adherents from the larger group until it becomes a majority, or it can become assimilated—but perhaps at a sacrifice of most of the principles which created the minority originally.

We believe that most minorities are such because they want to be minorities. They become tight little cliques, regard the majorities with disdain, limit their associations to their own kind, and place barriers of language, custom, religion, or marriage against newcomers.

That, we think, is what is wrong with jazz, which certainly still is a minority although it has made much expansion within the last two decades. Your jazz adherents, both listeners and musicians, have developed that exclusive feeling. They almost like being a minority.

They speak their own language and limit their associations to their own fellows to a degree that makes the secret fraternity grip seem like a politician's handshake by comparison. They deride the ignorance of the squares and sneer at commercial musicians who may not like what they have to play, but who get hungry if they don't play it.

The be-boppers, with or without roots in jazz, are guilty of the same errors. That's the tight little clique in which the Parkers speak only to the Gillespies and the Gillespies speak only to . . . Thelonious Monk, to paraphrase the old Boston Cabot and Lodge gag.

George Shearing said a mouthful during his recent engagement in Chicago. It was:

"Bop should be integrated and not imposed."

Dizzy added something when he stated (*Down Beat*, Oct. 7) that bop must get a steady beat and become dance music if it is to survive.

Lovers of jazz, musicians, critics, and devotees alike should lose that exclusive feeling and start spreading the gospel. And to hell with that minority jive!

RAGTIME MARCHES ON

NEW NUMBERS

BOCK—A son, John Franklin, to Mr. and Mrs. Johnnie Bock recently in Chicago. Dad is former Sonny Dunham and Stan Kenton drummer.

FRIEDMAN—A daughter to Mr. and Mrs. Sam Friedman, Aug. 24 in Los Angeles. Dad is a song writer.

GITLIN—A son to Mr. and Mrs. Irving Gitlin, Aug. 16 in New York. Dad heads CBS records department.

GORDON—A daughter to Mr. and Mrs. Harry Gordon, Sept. 3 in New York. Mom is former band singer, Shirley Heller, sister of Pittsburgh nitery op Jackie Heller.

HERRON—A son, Roark Charles (7 lbs., 13 oz.), to Mr. and Mrs. Joel Herron, Aug. 21 in New York. Dad is musical director at WMGM, New York.

HOWARD—A son, Eddie Jr., to Mr. and Mrs. Eddie Howard, Aug. 22 in Chicago. Dad is singer-leader.

LIND—A daughter to Mr. and Mrs. Murray Lind, Sept. 6 in Chicago. Dad is one of the Lind Brothers vocal trio.

MARTIN—A daughter, Candace Robin, to Mr. and Mrs. Ted Martin, Aug. 17 in Linden, N. J. Dad is former Clyde Lucas and Eddie Pekar singer.

MICHAEL—A son, Donald Paul (7 lbs., 10 oz.), to Mr. and Mrs. E. A. Michael, Sept. 2 in Chicago. Mom is former Marge Delmer, once with the *Beet's* office staff.

PALUMBO—A son to Mr. and Mrs. Robert Palumbo, Aug. 19 in Philadelphia. Dad, with brother Frank, operates a chain of night clubs there.

STOLTZ—A daughter, Rosemary, to Mr. and Mrs. Colie Stoltz, Sept. 9 in Memphis. Dad is territory band leader and trumpet teacher.

TIED NOTES

BEAUREGARD-CHAPMAN—Robert Beauregard and Charlotte Chapman, musician, Aug. 24 in Kansas City, Mo.

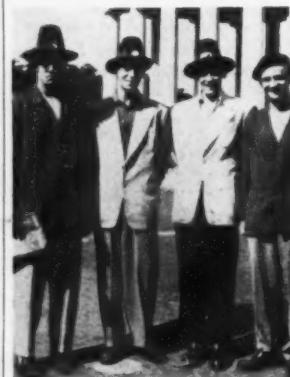
DAHM-SANDERS—Arthur J. Dahm and Eleanor Sanders, widow of band booker Bob Sanders, July 14 in Omaha.

Hot, In Alaska



Fairbanks, Alaska—Former Philadelphia platter distributor flack Rosalie Roland, found the *Beat* for sale up here during her first day in the north country. Later discovered former Benny Goodman vibist Johnny White at the Spruce Grove night club with a small combo. Rosalie's report: the glacier-happy Alaskans are really with it!

Claude's Hams



Plymouth, Mass.—With the rock in the background, three members of Claude Thornhill's band make like Pilgrims while bassist Russ Saunders sticks to his bop beret. Others, from the left, are saxists John Andrews, Gene Allen, and Hal McKusick. Band had just finished one-niteers in New England and was heading for the Shamrock hotel in Houston, with stops for sightseeing, as above.

New Record Label

Toledo—Mrs. Clara Sharpman, local song writer and music publisher, recently started her own disc label here, Rhapsody. Recent releases include *My Dreams Have All Come True* and *The Right Time to Fall in Love*.

DuPIRE-TRAPP—Jean DuPire and Martine Trapp of the Trapp Family Singers, Sept. 7 in Stowe, Vt.

MARTIN-BIEGERS—Dean Martin, singer and comedian, and Jeanne Bieggers, Sept. 1 in Los Angeles.

NOVY-HOWARD—Mischa Novy, leader, and Iren Howard, opera singer, Aug. 31 in Los Angeles.

PAGE-LAWSON—Oran (Hot Lips) Page, trumpet player, and Mary Elizabeth Lawson, Aug. 6 in Salem, Va.

WETZEL-BUTLER—Bob Wetzel, with Hy Edwards' orch, and Ruth Butler, Sept. 3 in Pittsburgh.

FINAL BAR

BURLEIGH—Harry T. Burleigh, 82 singer and composer of "Deep River" and other spirituals, Sept. 12 in Stamford, Conn.

HUNT—Carl H. Hunt, 45, violinist, Aug. 26 in Hollywood.

LIBBY—Margaret Webb Libby, former organist at the Roxy theater and mother of drummer Cliff Leeman, Aug. 30 in New York.

MORDECAI—David Mordecai, 46, musical conductor for shows including *Carmen Jones*, *Song of Norway*, and last year's revival of *Show Boat*, Sept. 12 in New York.

STRAUSS—Richard Strauss, 85, violinist and composer of the operas *Der Rosenkavalier*, *Elektra*, and *Salomé*, and the tone poems *Till Eulenspiegel*, *Don Quixote* and *Don Juan*, Sept. 8 in Garmisch-Partenkirchen, Germany.

VEIL-McA—Walter Veil, wife of Chicago drummer Tubby Veil, Sept. 7 in Punxsutawney, Pa.

CHORDS AND DISCORDS

Asks For Aid In Bringing Czech Trumpeter To U.S.

New York

To the Editors:

The story of Dunca Broz (*Down Beat*, Sept. 9), Czechoslovakian bop trumpeter whose horn was stilled by the iron curtain, is a story that should receive the fullest publicity in our nation's press. While we are aware now, more so than ever, what totalitarianism of any brand does to personal liberties, we still need to be reminded that it deeply affects the cultural life of the artists and the citizens who live under the yoke of such tyranny. We occasionally hear about this when a great composer of symphonic music is made to confess his sins in writing decadent music. The stories of the Brozes and the jazz field are relegated to the comparative obscurity of the trade press.

I would like to offer concrete aid to Dunca Broz and others of his kind to come here and play. How can this be done? Can contributions be made to a scholarship fund? Is there a jazz band leader who can offer him a job? How about the winners in "What's the Word" contributing their prizes for such a cause?

Musicians are notorious for their liberalism of heart in freely donating their services and means of earning a livelihood for charitable causes. Here is a chance for them to aid themselves. It is about time they did so.

David Sternberg

No Laughing Matter

Chicago

To the Editors:

The cartoon strip in your July 29 issue, *The Evolution of Jazz*, showing as the very apex of the development of jazz one of the greatest artists of our time, Lee Collins, playing to some very typically weird characters (it was not hard for me to identify my own caricature in the group) at the Victory club here on N. Clark street, seemed to me to be rather tragic.

It isn't really very funny that Lee Collins is so obscure when he is such a great musician. The reason he is obscure, of course, is solely due to the fact that he doesn't blow his own horn enough—figuratively speaking. Why don't you get somebody to make about 60 dozen records of Lee Collins right away quick so that we'll have a permanent record of that wonderful music he puts out in such quantity and with such apparent ease.

Frank McClelland

Duke Demurs

New York

To the Editors:

We just made a swing through Canada and some of the folks up there seem a little upset over a statement attributed to me in an interview which appeared in the August 12 *Beat* to the effect that "all they hear in Canada is polka." I did make this statement, but I was referring to radio exclusively, and of course that condition is almost as true in the United States. I certainly didn't mean it as any reflection on the musical taste of the Canadian people.

In the same article I was quoted as saying "records are killing music" and "I can't go for that record business." What I actually said was that if you attempt to judge or appraise a band by its records only, you are not getting an accurate view of the band. I still believe that records are important from the standpoint of promotion and exploitation.

Duke Ellington

Wylie Alerted

Evanston, Ill.

To the Editors:

Thanks for the story on the Miami Jim Crow battle (*Down Beat*, Sept. 23). Would suggest that Mr. Singer and the members of the local unions, since they are in Florida anyway, have a long heart-to-heart talk with Mr. Philip Wylie. He writes books.

Aforesaid Mr. Singer and his fellow thinkers are, to a great degree, responsible for persons like Paul Robeson taking on a pink tinge.

Keep slugging at that wall of stupidity which, I hope, is gradually breaking down.

Thomas A. Dean

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Fall Season Returns Old Philly Names

Philadelphia—Reopening of the dancehalls for the new season finds virtually the same music makers returning to the bandstands. George Sommer is at the B. C. Dancing club in Turner hall, Leo Zollo is back at Wagner's, Art Wendell woos the terpters at The Oaks, Bomby again has Buddy Lawrence, Joseph J. Joyce provides the incentives at the Slo Club ballroom, Phil Lawrence at Musicians' ballroom, and Mickey Palmer at the Suburban Mammoth.

Emphasis is on the songbirds at the town's music spots. Ruth Brown, fresh from Cafe Society triumphs in New York city, is back at the Powelton cafe, where she got her start. Lily Ann Carol, former Louis Prima chirper, made her bow as a singer at the Wedge bar, and Babs Ryan, once a star with Fred Waring, now making a solo comeback at Big Bill's.

Helen Forrest set to follow the Red Caps into Chubby's, on the Jersey side, Oct. 24, with house opening Oct. 24.

Club 421 will again use a jazz music policy, with George Shearing bringing in his unit Oct. 3, and Erroll Garner following Nov. 7. More than casual interest attends the coming of Harry (The Hipster) Gibson to the Rendezvous in October.

These are recently cut jazz records and their personnels. Don't ask your dealer for them until you see by the Beat's review section that they've been released and are available.

THE CALYPSO BOYS (Abbey, 9/2/49). ©

Dad Bascomb, trumpet; Fats Noel, tenor; Dave McRae, baritone; Mickey Rollo, bass; Jimmy Santiago, drums; Jimmy Evans, piano, and Sam Crowley, Al Wilshire, and Joe Richardson, vocalists.

by Rudy Toombs, *Matilda*, and Mary Ann.

DICK MERRICK & CATHY ALLEN with THE FOUR SOME (Admiral, 9/1/49).

Jack Fiedel, piano and celeste; Harry Fiedel, drums, and Sam Fiedel, bass.

Windo, Windy Tass Trail, The Fra-

ternity Row, and Don Cabuleto.

COLEMAN HAWKINS' BAND (Mercury, 8/29/49). Benny Green, trombone; Coleman Hawkins, tenor; Cecil Payne, baritone; Johnny Collins, guitar; Nelson Boyd, bass; Shadow Wilson, drums, and Al Haig, piano.

Small Hotel, Rose, by Hawkins, Bighead

by Hawkins, and an original blues by Hawk.

ETHEL DAVENPORT with JIMMY BLY-

THE JR., AND HIS TRIO (Coral, 9/2/49).

Al Casey, guitar; Alex Hill, bass; Herb Cowans, drums, and Jimmy Blythe Jr., pi-

ano.

Only a Look, Leaning on the Lord, Dig

a Little Deeper in God's Love, and 'Til My

Change Comes.

DAVID ALLYN AND ORCHESTRA (UN-

DER, JOHNNY RICHARDS (Discovery,

9/9/49). Johnny Richards, conductor, and arranger; French horn—Lloyd Oote, Attilio de Palma, and Evan Vail; woodwinds—William Starkey, oboe; Victor Massie, bassoon; Hugo Raimondi, clarinet, and Jimmie Briggs, flute; violin—Harry Bluestone; rhythm—Bruce MacDonald, piano; Helen Kramer, harp; Jackie Mills, drums, and Jacques Cascales, bass.

Red Love Comes, by Phil Moore, Wrong

by Max Steiner and Kim Gannon, Wait 'Til

Max Steiner and Kim Gannon, Wait 'Til

Max Steiner and Kim Gannon, Wait 'Til

This Can't Be Love and Cookie, by Phil

Lipps.

Buddy Morrow, Kai Winding, Tommy

Turk, and Johnny D'Agostino, trombones;

Flip Phillips, tenor; Mickey Crane, piano;

Ray Brown, bass, and Shelly Manne, drums.

Lazy River and Put That Back (Sonny

Cris, alto, added).

DOWN BEAT

THE HOT BOX

McPartlands Get Eager, Start Own Disc Business

By GEORGE HOEFER

Chicago—For those who have wondered for months when Jimmy McPartland's combo would cut some records, there's good news. Jimmy and wife Marian recently organized and supervised a recording session, arranged for pressings, and now are distributing the discs.

Chicago's McPartland started his career as a member of the immortal Austin High gang. Through the years he has kept up with progress in jazz, constantly keeping his ears open for new developments. His ambition, shared with Marian, is to deal out an exciting, entertaining, and well-rounded jazz concert each night at his location dates.

One Tradition

Jimmy, who just finished a date at the Capitol lounge here, is billed as "The Young Man with a Horn," which brings to mind the one tradition that remains active in his music—he was a close friend and associate of the late Bix Beiderbecke, whose cornet style became an inspiration to many horn men.

The Bix aura hung over McPartland's recording date. Three of the tunes used were closely identified with the great horn star of the '20s. One was Bix's own composition, *In a Mist*, featuring the piano of English-born Marian.

Another selection was the Robinson-Conrad tune, *Singin' the Blues*, once made by Frankie Trumbauer and his orchestra with Bix and Lang for the old Okeh label. It turned out to be Bix's best selling record. On the McPartland version the tune is incorrectly credited to Beiderbecke. The third tune reminiscent of Bix etched by Jimmy and gang was *Royal Garden Blues*. The fourth side was a McPartland original entitled *Daughter of Sister Kate*, which turns out to be an amusing parody on the '20s rather than a sequel to *Sister Kate*.

Best Sides

The personnel of the band includes, besides Jimmy and Marian, Jack McConnell, alto clarinet; Harry Lepp, trombone; Ben Carlton, bass, and Mousie Alexander, drums. Jimmy does the vocal on *Daughter*. The best side to these ears is *Singin'*, which turned out to be veritably a trumpet solo in slow tempo, although there are two short solos on trombone and clarinet. The clear, ringing tone of Jimmy's horn is good to hear.

Royal Garden also turned out well in spite of a rather corny effect derived from a rolling drum rhythm. The records as a whole are a true representation of the work of one of the best rounded units in the business today.

JAZZ MISCELLANY: Bernie Campbell and Kenny White's Dixie Duo (piano and bass) is giving out with Jelly Roll Morton tunes at the Bowl Center in Harvey, Ill., on Fridays, Saturdays, and Sundays.

COLLECTOR'S CATALOG: Jim Seletto, 10 Duke street, Caulfield, Melbourne, Victoria, Australia. Possesses a collection of 350 records and desires an American correspondent to trade jazz and classical records.

Donald E. Ford, 129 Maple avenue, Sharonville, Ohio. Desires to break into the "inner circle" of collectors. Interested in magazines and circulars devoted to collectors.

Skafti Olafsson, 21, Hraunteigur, Reykjavik, Iceland. A 22-year-old Icelander interested in jazz and desirous of obtaining a pen pal.

One-Track Guy

Milton Highley, Princes street, St. Leonards, Dunedin, New Zealand. A drummer who would like to correspond with a musician in the U. S. Collects recordings of *Royal Garden Blues*.

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SWINGIN' THE GOLDEN GATE Yessir, Those Were The Good Old Days In Frisco

By RALPH J. GLEASON

San Francisco—“Yup, those were the days,” the man said. “The old master of hokum, Ted Lewis, was holding forth at the Bal Tabarin, Russ Morgan was playing at the Mark Hopkins Peacock court, and Ted Weems was playing *Heartaches* five times a night in the St. Francis Mural room.

“Ah yes,” the man reflected, “I remember those days well. All the college students at Stinson beach and Clear Lake brought ukuleles to the beach and the Pacific coast echoed to their twanging.”

“Why those were the days when every kid had an old jalopy with the names of all his girls written on the sides, no

fenders, and, if he was lucky, two-wheel brakes. Yes, *Yes is Your Eyes*, *Ballin' the Jack*, *Under the Bamboo Tree*, and *The Wabash Cannonball* were the tunes of the minute.

Just the Same

“Why, I wouldn't even be out of place in my double-breasted vest and spats. Hoover was telling us the government was spending too much money and Roosevelt was getting ready to run for governor. Yessiree bob, those were the days.”

“And when was this fabulous old timer?”

“Why, son, that was in September in the year of our Lord, 1949. Yessiree, those were the days.”

BAY AREA FOG: Frankie Laine, who comes to the Fairmont in late October, getting a terrific advance break with his hit *Lucky Old Sun*. Disc sold 20,000 copies in the Bay

area alone in its first four weeks . . . Norman Bates joined the Jack Sheedy band on bass, thus making the group possibly the only Dixieland outfit with a modern rhythm section. Where do you go from there?

Barnet One-Niter

Marin Town and Country club, a little outdoor dance hall in the North Bay area booked in Charlie Barnet for one night, followed by Jimmy Blass, Bill Clifford, and Eddie Fitzpatrick.

Dave Brubeck will be pretty busy this fall—he's teaching a course in the history of jazz (the first time the university has been bright enough to get a musician to handle this chore), writing a series of articles in the Local 6 paper to explain jazz to his brother members (now, there's a hopeless task for you), and doing a weekly half hour show on KNBC.

Came the Dave

The latter features, along with Brubeck's trio, the patter of Jimmie Lyons, the poor man's Dave Garaway. Opening weeks of the show suffered not only from buck fever, but the unfortunate programming which placed them two hours ahead of *THE* Dave Garaway in person, with his production tenderly aimed for all the little pointed ears everywhere.

Strong possibility that George Shearing will make it out here to Ciro's late this fall. Plans to bring Eckstine out in October fell through, but he'll probably play the spot as soon as he's available.

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Lucky Loman



(Photo by Bud Ebel.)

Cincinnati—Glen Gray says he's happier with his present band than with his old one, and photo above indicates that he might mean it. Old Casa Loman Gray finished a date at Houston's fabulous Shamrock hotel last month.

Devils And Descants

By Michael Levin

New York—Frequently this column is asked the question, “Who turns out the best classical records artistically and technically?” Which is a tough one to answer.

Because, by and large, it is very hard to hang the laurels on any one company, since their products vary so much from month to month. However, there is one company which, for the past two years, has been far ahead of Columbia and Victor, and that is English Decca, now released through London records in this country.

First, because of its *ffrr* process, which scared the pants off the domestic companies when it first appeared after the war because of its life and full-bodied quality that made many domestic issues seem shallow and uninteresting.

Then, too, English Decca has consistently appeared on good shellac surfaces whose gentle swish has competed with the best vinyl in this country for quietness.

Artistically, also, their issues

have been superb. Charles Munch's *Daphnis and Chloe Suites*, by Ravel, was like hearing the music for the first time. The *Trial by Jury* by the D'Oyly Carte Opera company is better than any Gilbert and Sullivan available on U.S. wax. The Mozart 25th Symphony was done here many years ago rather badly by John Barbirolli, and is infinitely better rendered on the new English Decca issue. The Bartok *Concerto for Orchestra* is recorded better and, to my mind, conducted better by Van Beinum and the Amsterdam Concertgebouw than it is on domestic issue.

And to top it off, these and many other English Deccas are now available on LP recordings as good or better than anything Columbia has to offer. Next issue I'll go into detail on some of the LP list, but you can almost take it for granted that unless a domestic artist or conductor is one you feel is distinctly superior, the English Decca will be better recorded, with better surface and usually better performance.

Your next copy of *Down Beat* will be the issue of Nov. 4 on the newsstands Oct. 21.

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Sunny Skylar Sobs Pathetic Story

By JOHN S. WILSON

New York—Leave us open our hearts and bleed a few excess corpuscles for the nation's lyric writers, bless their poor neglected little old souls. These natural born descendants of W. Shakespeare, Bob Herrick, and Andy Marvel hack out the inspired words which follow us all the days of our lives, yet who ever hears of them?

Everybody's always talking about composers—a Kern song, a Gershwin song, a Carmichael song. But just try naming 10 lyric writers. And no fair including Babs Gonzales. For these unsung wordsmiths, one salty tear, please.

Great Lover

This is all by way of raising the curtain on Selig Shafel, discovered weeping several of the salty moist ones into some shirred egg at Howie's, a big Sixth Avenue shirt joint. Selig, thanks to his feeling for beautiful words and Vincent Lopez' faith in numerology, is better known as Sunny Skylar, lyric writer, composer, publisher, singer, and great lover. Sunny said be sure and put that

last one down, that "great lover." He's on his third wife.

His eye moisture was induced by consideration of the fate of lyric writers, as above.

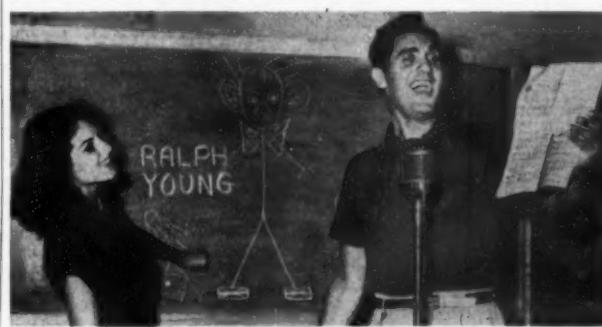
"Everybody knows Stardust and Tea for Two," he wailed, "but who knows about Mitchell Parish and Irving Caesar? Who wrote the lyrics to Jerome Kern's songs? Who knows?"

"If Johnny Mercer weren't a singer and performer, who'd ever hear of him?" added singer-performer-lyricist Skylar, who can add two and two.

New Discovery

As a lyric writer, Sunny has more than the average woes because he discovered an unusual item called foreign languages. He wrote the English lyrics to You're

Prima And Phyllis Swoon; You?



New York—Happiness records' top swoon boy (their own billing) is Ralph Young, shown above with the label's promotion chief, Phyllis Sommers. Happiness is the new disc indie owned by leader Louis Prima.

Breaking My Heart, Vic Damone's big hit, and gave similar treatment for doing that," moaned Sunny, to *Besame Mucho* and *Amor, Amor*, whose eggs were floating by now.

"They figure that you just translated somebody else's lyrics and that you're going around taking bows for it."

Easy Process

This is not a true picture, says Sunny. First thing you do, he says, is look at the title of the foreign song. If it sounds good, keep it. If it doesn't, throw it out and you start from scratch by thinking up a title. If you keep the title, next step is to get some knowledgeable gent to translate it for you. Once you have found out what the title means, you throw out the foreign language lyrics and think up some brand new lyrics that will somehow fit in with the title.

But even then you're not finished. No, sir. Foreigners are care-free characters who fail to take into consideration what an American song should sound like. Consequently, their melodies are frequently not constructed in the American way and must be subjected to certain revisions. On *Besame Mucho*, for instance, Sunny found that the original tune had no release. Horrors and heavens to Betsy!

But Sunny, a real red-blooded American who can outwit any wily foreigner, just took the original verse, stuck it in the middle of the chorus as a release, and he had transformed it into a genuine American-type song. And on *You're Breaking My Heart*, the original tune was too rangy, so Sunny trimmed it down to a range which the average tremble-voice could cope with.

Real Secret Like

Although Sunny started out as a writer of words and music, he tried to pass himself off at first as strictly a lyric writer because, he says, he was afraid that he would be thought presumptuous if he claimed to be a composer, too. So, on his early efforts, he listed a phony name in the composer's slot. The first of these semi-disguised epics to make an impression was *A Little Bit South of North Carolina*.

"But nobody'd believe I was any good," Sunny related. "When *Carolina*, hit, they said, 'The guy's lucky.' When I followed it with *Besame Mucho*, they said, 'It's the melody.' He just translated the lyrics. When I did *Amor, Amor*, they said, 'The guy's lucky.' I couldn't convince them. So I sat down and wrote the words and music on *Gotta Be This or That* and took credit for both. They said, 'It's a freak song.' Finally, when I did the words and music on *I'd Be Lost Without You*, they began to give me a little credit."

Got Troubles

Even now that he is a publisher himself, Sunny's path as a writer is not an easy one. Trouble is, he has a partner.

"When I bring in a song," he said, "my partner goes into a routine about there's no reason we have to accept the song just because Sunny wrote it. He really gives it an enema."

As for the future of lyric writers in general, Sunny is dubious that they will ever receive the type of public acclaim which is showered on composers.

Sounds Reasonable

"Maybe it's because you can dance to music but you can't dance to lyrics," he suggested.

Isn't there anything lyric writers can do to amend this horrendous situation?

"All a lyric writer can do," said Sunny, "is just go on making money."

Doc Works Chicago

Chicago—Doc Evans' combo currently playing at the Bar O'Music here, following a successful date at the Silhouette.

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COMBO JAZZ

Lennie Tristano

*I Surrender Dear**Sax of a Kind*

Many of the objections to Tristano's work I've had on previous records go right out the window on this record. *Marionette* is a light, delightful tune on the order of *September in the Rain* by guitarist Billy Bauer, is played with ease and relaxation by all concerned. The recording tone catches the crisp bite of this little group, yet gives it a quality of warmth that it has heretofore lacked on records. Lee Konitz' alto is superb, Warne Marsh's tenor saxing just a little behind. Tristano's solo is deft, lightly applied jazz, hangs together emotionally more than many of his previous sides. *Kind (Fine and Dandy)* is faster, tends to get more brittle. (Capitol 57-60013.)

George Wallington

*Racing**Knockout*

Lemondrop plays a piano solo at up tempo for *Racing* to no great effect. Buddy Stewart sings *Knockout*, which has an excellent tenor sax chorus that sounds like Brew Moore. (Regal 1196.)

Erroll Garner

I Surrender Dear
Love Walked In
Undecided
Red Sails in the Sunset
Cool Blues
Quasimodo

Dear and I have a barrel balance, plus Garner on an almost straight cocktail kick, which all mounts up to less inspired jazz than usual. *Undecided* swings in more expected Garner style, and is a most acceptable side. *Sunset* is a loose, sauntering cadence which quite handily takes the curse off the tune. *Cool* was made on the west coast some time ago with Charlie Parker and others. *Quasimodo* is a Davis-Parker side of no great import, with changes very much like *Embraceable You*, a tune Parker previously made at a slower tempo with the same personnel for Dial. (Savoy 701, Regent 1004, Dial 1015.)

Art Tatum Trio

*Honeysuckle Rose**Moonglow*

Art ripping off two about five years ago, backed by Slam's bass and Tiny Grimes on guitar. Most of *Rose* is riffing, cleanly and expertly done. *Moonglow* moves faster than usual, with Tatum spraying notes like a flitgun. (Brunswick 80114.)

Red Norvo

*I Surrender Dear**Red Dust*

Two more sides by the dainty little combo Red had in 1944, now duplicated and modernized in his combo at Bop City. *Dear* is all Norvo, *Dust* includes some nice ensemble swing figures. (Brunswick 80116.)

Symbol Key

Tops
Tasty
Tepid
Tedious

Fats Navarro
Teddy Edwards

Move
Blues in Teddy's Flat
Move, previously done by Miles Davis, is taken much faster by Navarro, demonstrates how skillfully the young man can move around a trumpet when he gets going. The theme is backed by some tasty drumming by Max Roach, includes tenoring by Chicago's young Don Lanphere. *Blues* is a coast side, with Edwards blowing with a Jacquet tone but including some very fast bop ideas. Unfortunately his phrasing and tone wander too much for comfort. (Dial 1033.)

Jazz at the Philharmonic
(Vol. 10)

Endido
(In 4 Parts)
I Surrender Dear
(In 2 Parts)

Album Rating—*JKK*
Norman Granz concludes the *Perdido, Mordido* series with the end, man, the end, to which the cavalier may say thank heavens.

The opening chorus is Jacquet honking and stonking his way through *I Got Rhythm* changes. McGhee's trumpet follows, with more swinging phrases than he usually uses, then Flip Phillips coming in with one of his cannily cool entrances. Granz notes in the comments that Flip always paces himself. This is perfectly true: whereas Jacquet tops himself quickly, then has nothing left for the conclusion of a solo, Flip builds carefully and surely. While he uses his share of second gallery pleasures, he also preserves more than a modicum of musical ideas. Harris' trombone moves in on the *We're in the Money* phrase, then really goes. This, believe me, is one heckuva trombone solo. It has all the angry crackle and the preaching eloquence of Harris when he is really moving. The two sides of *Surrender* opens with McGhee (and a wrong change in back of him) then Jacquet playing broadly, then getting slashed by Flip's greater taste, better tone, and degree of control. But don't miss that Harris! (Mercury JATP 10.)

Bob Crosby Bob Cats

*J Washington and Lee Swing**Peruna*

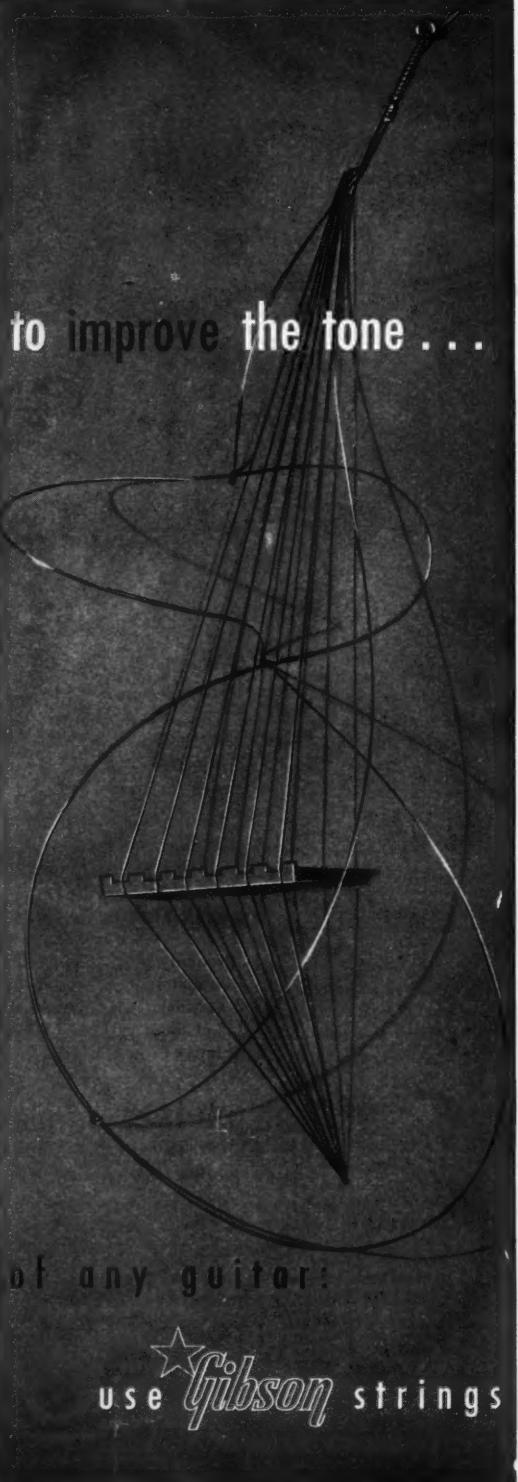
My wife, who is a Southern Methodist alumna, says flatly that

this *Peruna* is not the same as that given out of yore by the SMU band. I stay on the sidelines, merely mutter that these two sides were made when Crosby was capitalizing on his All-American band slot and making scads of reasonably mediocre "jazz" sides of college songs. (Coral 60100.)

Eddie Edwards and his Original Dixieland Jazz Band

*Tiger Rag**Barnyard Blues**Skeleton Jangle**Mourning Blues**Ostrich Walk**Lazy Daddy**Shake It and Break It**When You and I Were Young,**Maggie*Album Rating—*JKK*

This is an effort to recreate the music of the Original Dixieland Five, with oldtimers Eddie Edwards, trombone, and Tony Sbarbaro, drums, playing in the unit. However, with guitar (played by that hasty ace, Eddie Condon) and bass, the rhythm sections are hardly what the original unit had. And on *Maggie* both Wild Bill Davison and Max Kaminsky are used, again a variation. Brad Gowans, who sparked the whole affair, deserves a great deal of credit, not only for



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Chicago, Oct. 21, 1949

RECORD REVIEWS

DOWN BEAT

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Kai Winding Sextet

Sid's Bounce

Night on Bop Mountain

Bounce has fair Moore tenor, not as well done as Brew's work usually is. Mountain, too, lacks the definition and solo concept you expect from musicians as good as usually inhabit Winding's little group. (New Jazz 809.)

J. J. Johnson's Boppers
Don Lanphere

Fox Hunt

Spider Webb

Hunt, at an up tempo, gives J. J. Johnson's horn a chance to come out with several engaging ideas in the punching, hard-biting style he affects. Webb is a solo side with rhythm for Don Lanphere, a new young tenor man in New York parts. He plays well, is not content with repeating old riffs, has a tone cross between Moore and Getz. (New Jazz 810.)

Buddy Tate
Jay McShann

Six Foot Two Blues

In the Evening

Side one has Buddy Tate's tenor and Emmett Berry's trumpeting against the usual shuffle blues shouted by Jimmy Witherspoon. Evening has the McShann brothers among others: Jay on piano, Pete on drums. (Supreme 1533.)

George Shearing

Sweet and Lovely

When Darkness Falls

Lovely must have been made during the time Shearing was working the 3 Deuces with Garner, since it reflects a strong Garner influence. It lacks the subtle boot which Garner has and Shearing has since learned. Portents of that show up on Darkness. (Savoy 708.)

New Orleans Rhythm Kings

Tin Roof Blues

San Antonio Shout

Ostrich Walk

Original Dixieland One Step

Sensation

Bluin' the Blues

Album Rating—J

Wingy Manone, Georg Brunis, Sidney Aroldi, and Terry Shand

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Combo Jazz: Marionette, by Lennie Tristano (Capitol).

Band Jazz: Portrait of Edward Kennedy Ellington, by Charlie Barnet (Capitol).

Vocal: The Meadow of Heaven, by Mel Torme (Capitol).

Dance: Twilight, by Tommy Dorsey (Victor).

Novelty: Where Did the Wild West Go?, by Ray McKinley (Victor).

Concert: Arada, by Andres Segovia (Decca).

(piano!!) are some of the worthies to be heard on these six sides. However they are pretty listless jazz, by and large—not in a class with the Dixieland sides that Commodore just put out. (Brunswick BP 2.)

Charlie Ventura

Bopura

Yankee Clipper

Bopura lets altoist Boots Mussolini race, followed by Benny Green's fleet trombone. Clipper is a bop tribute to DiMaggio, which proves that the followers of ball and bop are legion as well as legendary. (Victor 20-3552.)

Miles Davis

Boplicity

Israel

The same wonderful sound as on Davis' previous side of Jeru and Godchild, this combines tuba, French horn, and other blowing gentry for very soft melodic sounds as well as good solos. While the playing isn't quite as clean on these sides as the ones before, it is still delightful, relaxed bop, well

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conceived and integrated. Davis' playing, as well as Gerry Mulligan's baritone, is worth hearing. Israel, by brassman Johnny Barnes, utilizes some fine moving passages in single instrumentation, which, unfortunately, the boys don't render with quite the due justice necessary. (Capitol 57-60011.)

Benny Goodman Sextet

Blue Lou

There's a Small Hotel

Lou would have sounded just fine eight years ago. Now, many of its solos as well as its riffs sound like that ephemeral melody you've heard somewhere before. Hotel is quite pretty, with Goodman displaying his flash and well controlled tone. (Capitol 57-60009.)

with open horn that even now sounds exciting. Window is too logy to make it. (Brunswick 80117.)

Tadd Dameron

John's Delight

Focus

Delight, which gives John Collins guitar a chance, shows Dameron's unit to be far better rehearsed and schooled than most of the "modern" bands. Blend and intonation are superior. Delight is an unpretentious but thoroughly enjoyable side. Focus is heavier, less successful. (Capitol 57-60015.)

DANCE

Fletcher Henderson

Close Your Eyes

Again

Ain't I Losin' You?

This Is Everything

Four sides backing George Floyd, who sings in a melange of Eckstine and older shouting styles, with Henderson at the piano, Vernon Smith, trumpet, and Bumps Myers, tenor, among others. Arrangements are simply scored, but walk along with Fletcher playing the familiar octave piano style that Stacy used to use so effectively back of Goodman band vocals. (Supreme 1534, 1531.)

Tony Pastor

Washington and Lee Swing

Honeysuckle Rose

San

There's Yes, Yes in Your Eyes

Sheik of Arab

Gonna Get a Girl

Indian Love Call

My Mammy

Album Rating—J

Most obvious thing about this LP album is that outside of Pastor's singing this band has very little stylistically that distinguishes it from many good grade A bands in the country. The vocal scatting which occurs behind Tony's vocals has been done many times before, most famously by Tommy Dorsey. The music is pleasantly done—but musically there is little to make (Modulate to Page 17)

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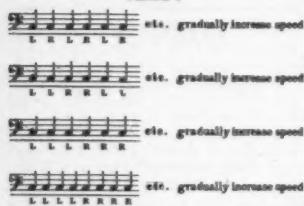
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BEATS AND OFFBEATS

By ALAN ABEL

Columbus—Sometimes a good dance drummer will lose a lot of respect from his fellow musicians when he runs into a tympani part and has to bluff his way through. So let's spend this column on the fundamentals of tympani playing, namely technique and tuning. The technique involves your mastering the four strokes at plate I.

PLATE I



The first stroke is the single stroke roll, and is the only roll ever used on tympani. The other three strokes will help your single stroke by serving as practice and warm-up exercises. Practice them all faithfully, starting slowly and working them up to your speed, then return gradually to your starting point.

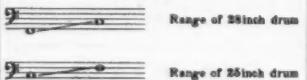
Wrist Action

There are several ways to hold tympani sticks. For the most control, we suggest you using all of the wrist action possible. Keep your fingers firmly around the stick at all times, with the thumbs on top. The motion of the sticks is straight up and down with no wasted motion as they strike the practice pad. A pillow is excellent to practice on, also. Notice that we haven't even begun to think about playing on the drums themselves. This comes much later.

Our next step is to develop our ear for tuning. This is of the utmost importance. First, learn to

sing or hum the intervals listed in plate II. Use a piano and spend a half hour a day learning to recognize the intervals in all keys.

PLATE II



Range of 25 inch drum

INTERVALS



After you can sound any interval from any given pitch you are ready to begin working with the tuning of the tympani head. It will take a while to get used to the strangeness of the tympani head tone. Just a flick of the finger on the head will produce a loud enough tone to tune. Be sure to tune the head all around the drum, not just in your playing spot.

This information should give you a start. Nothing will take the place of plenty of practice, playing for experience, and study with a professional teacher.

(Ed. Note: Send questions to Alan Abel, 32 15th avenue, Columbus, Ohio. Enclose self-addressed, stamped envelope for personal reply.)

returns, saxes pick up a unison phrase and descend into the finale, where brass join in for a tasty ending. *Frogzee* is a certain commercial success.

RUMBA BE-BOP

Published by Antobal
Arr. by Rene Hernandez

Hernandez does his usual bit in the arranging of this spicy rumba. Unison saxes take lead on the first, with brass giving out with a plunger effect. Brass play the release and saxes return. Eight measures of somewhat rhythmical

complexity serve as an instrumental modulation for brass lead.

Many interesting things happen throughout the entire arrangement that will keep the players awake and dancers on their toes.

Orchestration

Reviews

By Phil Broyles

THE LAST MILE HOME

Published by Leeds

Arr. by Vic Schoen

This tune has a terrific list of recordings for backing and should appeal to the general public in all respects. Ensemble takes the intro and the first 16 of the split choruses, and saxes slide in for a solo on the bridge. Ensemble re-timers and saxes pick up the lead on the repeat for 16. The bridge is for ensemble and saxes take the last eight. Trombones solo on the special, while reeds, with clarinet lead and muted trumpets, furnish support. The bridge is for ensemble with reeds on top. Trombones return and the finale is for ensemble.

WHO'LL BE THE NEXT ONE TO CRY OVER YOU?

Published by Marks

Arr. by George Cole

Here's another turnout by Johnny Black, the writer of *Paper Doll*. Brass play the first 16, while saxes rhythmically fill in. The bridge is for saxes and the last eight for brass. The repeat is in reverse order. The first eight of the special is divided equally and effectively between trombones and clarinets voiced with muted trumpets. Reeds take lead for the next eight and brass join in on the bridge. Saxes solo for eight and ensemble takes it out with a nice lift. The whole arrangement is cleverly orchestrated.

THE FROGZEE AND THE FLYZEE

Published by Mills

Arr. by Johnny Warrington

For a moderately slow bounce and a cute novelty, this should be just the thing. For an effective intro, unison reeds play material from the main theme and brass descend in harmony. An ensemble effect takes care of the first half and unison reeds take over the bridge. The first setup returns and saxes take solo on the repeat with muted brass on the release. Tenor leads the reeds on the special and later the reeds fall into unison for the bridge. After the tenor lead

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—As we promised last issue, we're going to discuss some various ways of voicing for ensembles. These voicings will all be in simple block style. By using your imagination you can easily adapt them to any instrumentation. We think that the entire subject can be understood by studying the

following chart illustrating the voicings.

BRASS

EX. I



In case you haven't noticed it, we're trying to follow a set pattern now. One issue for questions, one issue for new material. So next time we'll try to answer your queries. Our parting thought: In voic-

ing trombone solo passages, the melody does not have to be on top. (Ed. Note: Send questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York 19. Enclose self-addressed stamped envelope for personal reply.)

TIPS TO TRUMPETERS

By CHARLES COLIN

New York—Proper embouchure action is not possible without coordinated action of the tongue and diaphragm muscles. The lower the range, the more relaxed all these muscles should become. The higher the range, the more the muscles should be drawn together. To obtain a closed embouchure, it is necessary to meet the mouthpiece first with sealed lips, not the tongue.

The tongue should meet the roof of the mouth to seal and compress the stream of air for perfect attack and breath control. In slurring from one register to another, you should not shift the mouthpiece from one muscle to another or from a lower placement to a higher placement, nor should you move the lips any great distance.

Like a Valve

The tongue, acting as a valve, plays the most important part in controlling the air passage. The arching of the tongue contracts the stream of air from the diaphragm. As the air channel gets smaller, the pressure of the air goes up. So the more arched the tongue, the faster the lips vibrate when the tip of the tongue releases the air.

Notice the position of the tongue as you speak the word "army." It's almost flat on the bottom of your mouth. Your throat is open. Now say "two." The rear of the tongue rises a little. It doesn't close the throat but contracts the stream of air. If you were playing the horn your lips would vibrate more rapidly.

Now pronounce "tea." The back of your tongue rises further, and your back teeth feel the spreading of it. It contracts the air column and increases the pressure even more.

Sparkling Result

After holding this pressure back with the tip of the tongue against the front teeth, you can release it against the lips in a fiery spurt which forces the lips to vibrate at a high speed. Drop the tongue to a stationary position behind the bottom teeth and a steady, penetrating stream of air causes the lips to continue vibrating automatically. The result for you is sparkling brilliance and bigness of

complexity serve as an instrumental modulation for brass lead. Many interesting things happen throughout the entire arrangement that will keep the players awake and dancers on their toes.

Redman, Bryant On Weekly Video Show

New York—Don Redman's orchestra and emcee Willie Bryant have the top spots on a weekly full-hour variety show started on the CBS TV net in September. Louis Armstrong was the guest on the opener. Series is being produced by Barry Wood, John Wray, and Bob Bach.

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Eckstine-Brown Concert Clangs Box Office Gong

Hollywood—Gene Norman rang the bell with another box office bullseye as his Billy Eckstine-Les Brown concert at L.A.'s huge Shrine auditorium drew some 5,500 ticket buyers who contributed a gross of \$8,145. And Mr. B., in for a reliably reported 50 per cent of the gross up to \$6,000, and 60 per cent of everything over that mark, managed to do all right for himself, too.

From a production standpoint, this was Norman's best concert to date. The Brown organization opened the show and, considering the fact that it isn't the kind of band designed as a concert attraction, his boys gave a good account of themselves, though the lack of applause that followed the solo shots by Frank Beach, trumpet; Dave Pell, tenor; Ray Sims, trombone; Bob Gibbons, guitar, and Abe Most, clarinet, was a little embarrassing. But it was nothing to be ashamed of; it's just not that kind of band.

Demonstrate Musicianship

When Eckstine came on, Arnold Ross took over at the piano and the band was augmented by the string section that joins it for the Bob Hope show. The kind of backing Brown, Ross, and the bandmen gave Eckstine was a demonstration of what the term musicianship—the kind that pays off—really means.

Likewise, it was a demonstration of how much better any kind of presentation can be with even the one short rehearsal they had on this one.

For anyone who was still curious as to just where Eckstine's vocal power (and he has it) exerts its greatest pull, a quick survey of this audience gave the answer. We noted it contained an unusually large percentage of teenage girls and young women—without escorts.

Confusing

When the gals ditch the boy friend and dig into their own purses to hear a guy sing, we have a phenomenon. But what confuses us is that they seemed to get just as much fun out of Butch Stone's antics when he rolled up his trousers and put on his act with Lee's kid brother, Stumpy.

So they're funny. But since this was supposed to be a concert, why couldn't we have had more music and less comedy?

—gem

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of bass voice to replace a regular instrumental line, but other than that the side lacks either event or shading. Robin sounds as though Dave didn't have sufficient rehearsal time to get the clarity or rhythmic effects he wanted. Even more than with a band, a choir is something that can't be put together overnight—not even for Capitol. (Capitol 57-60014.)

Perry Como

J J The Meadows of Heaven J J A Dreamer's Holiday

Heaven is a pretty song with a fine lyric, but it's handled badly by Como because he sings it so slowly the melodic and lyric line lose all meaning. (Victor 20-3543.)

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Album Rating—J J J J

This man is a cold, utterly accomplished musician who takes everything he does on guitar utterly seriously, does it with consummate artistry, and in great taste. I find him playing too often cold and cerebral, yet am stopped in admiration of the perfection with which he does everything. This has all the exacting beauty of a good Flemish miniature. If you have no Segovia, by all means get this. (Decca DU 710.)

Billie Holiday

J J Don't Cry, Joe

J J Love's a Precious Thing

Juanita, of *South Pacific*, now getting a big Victor buildup as a pop singer—RCA probably feeling that with Waters out of the market there is room for the kind of vibratoed, husky, emotional singing. On *Joe* it seems overdone, but then again you can never tell with the record public. Trombone solo is by our boy Bennie Morton, who also is leading the band. (Victor 20-3557.)

Babs Gonzales

J J St. Louis Blues

J J Prelude to a Nightmare

Babs takes the *Blues* and adapts it to Manhattan. I still find it difficult to cotton to his singing since he sings out of tune so much of the time. Babs previously did *Nightmare* on Blue Note under a separate title. Herb Steward's tenor is good. (Decca 24726.)

Carl Sigman

Carl Sigman has done so well with one word titles, *Ballerina*, etc., that he can't let go of the

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New York—Proprietary gleam in John Hammond's eye is strictly legal, and the contract Richard Hayes, center, and disc jockey An Ford, right, eye was signed by Hayes on Ford's TV show, with the whole television audience as witnesses. Mercury records v.p. Hammond will soon be waxing 19-year-old Godfrey Talent Scout winner Hayes.

Chuck Thomas

J J Rose of the Rio Grande J J You Ought to See My Gee from the Fiji Isles

A Dixie band, complete with tuba solos, but more lively rhythm than usual. (Capitol 57-746.)

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Only subscribers will be eligible to a voice in the poll this year. If you want to vote for your favorite band or musician, NOW is the time to fill out the subscription blank below, so you will receive a poll ballot when they are mailed out. Progress of the voting during the contest will be reported in the columns of Down Beat each issue, as in previous years.

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CLASSIFIED ADS-NEWS

Sugar On Wax



Hollywood—Capitol record firm last month released the first two sides cut for its label by Sugar Chile Robinson. The young pianist just signed with Cap and recorded four boogie-woogie selections, with his own blues shouts. Drummer Zutty Singleton and a bass backed Sugar Chile on his first session.

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FAMILY THEATER (Wed., MBS, 5:30-6 p.m., PST). Harry Zimmerman, conductor and arranger; Hank Stern, orchestra manager. Violins—Margit Hegedus, Harry Sims, William Bloom, Gertrude Schrager, Dion Romandy, Marshall Chashoudian, and Audrey Call; cellos—Carl Walker, and Eugenie Egloff; trumpets—James Hardy, Dennis Donaldson, and Lew Dering; trombones—Marshall Cram, and Ted Vesely; saxes—Henry Mandel, Victor Garber, Arnold Berlin, and Dick Eckels; rhythm—Frank Pastore, piano—Frank Flynn, drums—Jack Ryman; bass—Bob Bain, guitar, and Helen Blasz, harp.

FROM HOLLYWOOD

A MOOD IN MUSIC (WMGM, Mon., 9:15-9:30 p.m., EST). Joel Harro, conductor. Red Gainer, arranger. Snapper Lloyd and Bush King, trumpets; Louie Bellson, drums and cymbals; Eddie Arason, trombone; Artie Dorros, French horn; Ed Arason, alto; Herb Dawson and Harold Kines, tenors; Gene Orloff, Al Feller, and Murray Gehrow, violins; Murray Sandre, violin and viola; Willie Rodriguez, drums; Frank Ray, bass; Joel Herron, piano, and Don Elton, guitar.

DENNIS DAY (NBC, Sat., 6:30 p.m., PST). Bud Day, conductor; Leroy Holmes, Dant, arrangers; Don Cave, orchestra manager. Violins—Margit Hegedus, Harry Sims, William Bloom, Gertrude Schrager, Dion Romandy, Marshall Chashoudian, and Audrey Call; cellos—Carl Walker, and Eugenie Egloff; trumpets—James Hardy, Dennis Donaldson, and Lew Dering; trombones—Marshall Cram, and Ted Vesely; saxes—Henry Mandel, Victor Garber, Arnold Berlin, and Dick Eckels; rhythm—Frank Pastore, piano—Frank Flynn, drums—Jack Ryman; bass—Bob Bain, guitar, and Helen Blasz, harp.

Now On The Air

Down Beat is printing, as they become available, personnel of bands in studio orks on various radio and TV shows for the coming season. The following shows are produced in and emanate from New York.

ARTHUR GODFREY SHOW (CBS, Mon. through Fri., 10:15 a.m., EST). Archie Bloyer, conductor and arranger. Trompete—Lyman Vunk; trumpet—Al Colato; trombones—Warren Covington and Sam Genuse; saxophone—Ray Ekstrand, Buddy Saffer, Wolfe Tannenbaum, George Tudor, and George Desinger; violin—Joe Zwillig; cello—Dave Soyer; rhythm—Spess Powell; drums; Sam Fiedel, bass; Mike Colischio, piano; Al Colato, guitar, and Abe Rosen, harp.

ARTHUR GODFREY'S TALENT SCOUTS (CBS, Mon., 8:30-9 p.m., EST). Archie Bloyer, conductor and arranger. Trompete—Billy Butterfield, Shorty Solomon, and Lyman Vunk; trombones—Warren Covington and Sam Genuse; saxophone—Ray Ekstrand, Buddy Saffer, Wolfe Tannenbaum, George Tudor, and George Desinger; violin—Joe Zwillig; cello—Dave Soyer; rhythm—Spess Powell; drums; Sam Fiedel, bass; Mike Colischio, piano; Al Colato, guitar, and Abe Rosen, harp.

SING IT AGAIN (CBS, Sat., 10-11 p.m., EST). Archie Bloyer, conductor and arranger. Trompete—Shorty Solomon, and Lyman Vunk; trumpet—Warren Covington and Sam Genuse; saxophone—Ray Ekstrand, Buddy Saffer, Wolfe Tannenbaum, George Tudor, and George Desinger; violin—Joe Zwillig; cello—Dave Soyer; rhythm—Spess Powell; drums; Sam Fiedel, bass; Mike Colischio, piano; Al Colato, guitar, and Abe Rosen, harp.

BREAKFAST WITH ADE BURROWS (CBS, Fri., 9:30-10 p.m., EST). Milt DeLorenzo, conductor. Trompete—Lyman Vunk; trumpet—Warren Covington and Sam Genuse; saxophone—Ray Ekstrand, Buddy Saffer, Wolfe Tannenbaum, George Tudor, and George Desinger; violin—Joe Zwillig; cello—Dave Soyer; rhythm—Spess Powell; drums; Sam Fiedel, bass; Mike Colischio, piano; Al Colato, guitar, and Abe Rosen, harp.

HIT THE JACKPOT (CBS, Tues., 10:30 p.m., EST). Al Goodman, conductor and arranger. Trompete—Lyman Vunk; Shorty Solomon, and Tony Colato; trumpet—Warren Covington, and Sam Genuse; saxophone—Ray Ekstrand, Buddy Saffer, Wolfe Tannenbaum, George Tudor, and George Desinger; violin—Joe Zwillig; cello—Dave Soyer; rhythm—Spess Powell; drums; Sam Fiedel, bass; Mike Colischio, piano; Al Colato, guitar, and Abe Rosen, harp.

BROADWAY SPOTLIGHT (NBC-TV, Sun., 8:30-9 p.m., EST). Vic Merlin, conductor and arranger. Trompete—Terry Fane and Sam Genuse; trumpet—Mike Bergman; trombone—Bernie Gluckman and Artie Friedman; alto; Artie Baker, tenor; Sanford Gold, piano; Jack Waltzer, drums, and Pat Merola, bass.

ETHEL MERMAN SHOW (NBC, Sun., 8:30-9 p.m., EST). Milton Katims, conductor. Dick Mulphy, arranger. Trompete—Charlie Margulies, Carl Paol, and Stan Kasser; trumpet—Phil Giardino and Buddy Morrow; alto—Artie Baker, Tom Paschay, Paul Rice, Frank Schwartz, and Eddie Brown; rhythm—Milt Kaye, piano; Johnny Smith, guitar; Tommy Hatch, drums, and Dave Walters, bass.

FRANK SINATRA (NBC, Mon. through Fri., 8-8:15 p.m., PST). Jeff Alexander, conductor; George Strane, Harold Mooney, and Alexander, arrangers; Bill Hart, orchestra manager, Trompete—George Seeger, trumpet—Tommy McGarthy, Pauline Leonard, and Connie Arnold; piano—Fred Stoller, Ernest Callen, Babe Russin, Leonard Hartman, and Chuck Gentry; rhythm—Ken Lane, piano; Allan Reuss, guitar; Phil Stephens, bass, and Ray Hagan, drums.

DENNIS DAY (NBC, Sat., 6:30 p.m., PST). Bud Day, conductor; Leroy Holmes, Dant, arrangers; Don Cave, orchestra manager. Violins—Margit Hegedus, Harry Sims, William Bloom, Gertrude Schrager, Dion Romandy, Marshall Chashoudian, and Audrey Call; cellos—Carl Walker, and Eugenie Egloff; trumpets—James Hardy, Dennis Donaldson, and Lew Dering; trombones—Marshall Cram, and Ted Vesely; saxes—Henry Mandel, Victor Garber, Arnold Berlin, and Dick Eckels; rhythm—Frank Pastore, piano—Frank Flynn, drums—Jack Ryman; bass—Bob Bain, guitar, and Helen Blasz, harp.

SONGWRITERS (Mon., 8:30-9 p.m., PST). Harry Zimmerman, conductor, and arranger; Hank Stern, orchestra manager. Violins—Seymour Kramer, Harold

Burleigh, Spiritual Writer, Dies At 82

New York—Harry T. Burleigh, a pioneer in setting down Negro spirituals in permanent form, died in Stamford, Conn., Sept. 11. He was 82. He was one of the most famous church singers in New York and for 52 years was baritone soloist at St. George's, starting when the elder J. P. Morgan was senior warden of the church. He also sang in the choir of Temple Emanuel from 1901 to 1925, the only Negro in the synagogue's choir.

Burleigh arranged more than 50 spirituals, including *Deep River* and *Nobody Knows the Trouble I've Seen* and wrote more than 100 songs. His friendship with Antonin Dvorak, through which Dvorak became interested in spirituals, is generally conceded to have inspired the major theme of Dvorak's *New World Symphony*, the first time that a Negro's song was used in this fashion in a major symphonic work.

Lieberman, Lawrence Levakoff, Darrel Terwilliger, and Karl Stika; viola—Bela King; cello—Charles Gates; reeds—William Hamilton, flute; William Starky, oboe; Cecil Meaders, clarinet; Morris Crawford, tenor sax; trumpet—Robert DiVall, Kenneth Bonke, and Hubert Shroll; trombone—William Lowery; rhythm—Robert Armstrong, piano and organ; Hank Larson, bass; John Dosseto, drums, and Elizabeth Ershoff, harp.

(Note: Same group, believed to be largest orchestra used on a radio dramatic show, plays *THE SAINT*, same network, Sun., 3:30-4 p.m., PST).

FRANK SINATRA (NBC, Mon. through Fri., 8-8:15 p.m., PST). Jeff Alexander, conductor; George Strane, Harold Mooney, and Alexander, arrangers; Bill Hart, orchestra manager, Trompete—George Seeger, trumpet—Tommy McGarthy, Pauline Leonard, and Connie Arnold; piano—Fred Stoller, Ernest Callen, Babe Russin, Leonard Hartman, and Chuck Gentry; rhythm—Ken Lane, piano; Allan Reuss, guitar; Phil Stephens, bass, and Ray Hagan, drums.

DENNIS DAY (NBC, Sat., 6:30 p.m., PST). Bud Day, conductor; Leroy Holmes, Dant, arrangers; Don Cave, orchestra manager. Violins—Margit Hegedus, Harry Sims, William Bloom, Gertrude Schrager, Dion Romandy, Marshall Chashoudian, and Audrey Call; cellos—Carl Walker, and Eugenie Egloff; trumpets—James Hardy, Dennis Donaldson, and Lew Dering; trombones—Marshall Cram, and Ted Vesely; saxes—Henry Mandel, Victor Garber, Arnold Berlin, and Dick Eckels; rhythm—Frank Pastore, piano—Frank Flynn, drums—Jack Ryman; bass—Bob Bain, guitar, and Helen Blasz, harp.

SONGWRITERS (Mon., 8:30-9 p.m., PST). Harry Zimmerman, conductor, and arranger; Hank Stern, orchestra manager. Violins—Seymour Kramer, Harold

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